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SULLY AND KLEINTEICH
New York

THE HANDBOOK OF JOURNALISM

All about newspaper work.—Facts and information of vital moment to the journalist and to all who would enter this calling

BY

NATHANIEL C. FOWLER, Jr.

Author of "Starting in Life," "The Art of Story Writing," "How to Save Money," "How to Obtain Citizenship," etc.

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SULLY AND KLEINTEICH
1913

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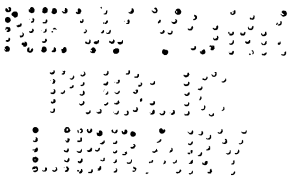
PREFACE

The little I know, and the much I know of what others know, are presented to those who are, or would be, members of the journalist crew, without which the Boat of Trade and the Ship of State would remain at anchor forever.



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THE HANDBOOK OF JOURNALISM

CHAPTER I

By Way of Introduction

THIS book is not, and does not claim to be, a cyclopedia of journalism. Nor does it pretend to be a guide to newspaper work.

There are several reasons why the author refuses to attempt to tell the reader how he may become a journalist or newspaper writer, or how he may do better work if he is already a member of the craft.

Nowhere in this book will be found definite rules or regulations, which would be of no use to the intelligent reader, and which would not be understood by the ignorant one.

Journalism cannot be taught by book or lesson.

It is not like the concrete arts of book-keeping, stenography, typewriting, and a few others, a knowledge of which may be imparted by book or pen.

Instead of attempting to teach, the author has given facts and information, which he hopes will be of benefit, not only to journalists in general, but of special moment to those who would enter what he considers Progression's Greatest Vocation.

The author has presented both the professional and commercial aspects of the newspaper business, and has dwelt at length upon the latter, because it is obvious that the financial or remunerative side is of vital consequence, and will be, so long as comparatively few can afford to devote their time to any vocation which does not offer them a livelihood.

The author has not allowed his own personal experience as a journalist to bias the advice and suggestions which he has attempted to present. He has endeavored to present honestly, conscientiously, vividly, and plainly both sides of the journalistic shield,— the strong and the weak side

of it,— as well as typographically to paint technical and professional pictures.

He offers this book as a series of moving pictures of newspaper life, taken by the unprejudiced camera; and he has attempted to print from uncolored and unchanged negatives, as well as to present optimistic affirmatives.

CHAPTER II

Newspapers and Periodicals

IN the United States and Canada there are published regularly, a total of exceeding twenty-four thousand newspapers, magazines, and other periodicals. Of these about two thousand six hundred are published daily, approximately seventy-five triweekly, not far from six hundred and fifty semiweekly, over seventeen thousand weekly, about sixty every two weeks, over two hundred and eighty semimonthly, somewhat more than three thousand monthly, about seventy-five bimonthly, and about two hundred and fifty quarterly.

These newspapers and periodicals are published in about eleven thousand, six hundred and fifty towns and cities.

More than half of the great daily newspapers publish Sunday editions, and there are a few Sunday newspapers disconnected from daily newspaper offices.

Comparatively few daily newspapers issue both morning and evening editions. The large morning newspapers publish two editions: one for out of town, the other for city circulation. The small evening newspapers issue but one edition; those of moderate size, two editions; and the great city evening newspapers publish five or six editions.

Many of the large city dailies issue weekly editions other than those published on Sunday, made up largely from what has appeared in the dailies, with preference given to miscellany and other so-called literary matter.

The Sunday newspapers contain the current news, but in addition large quantities of miscellany, special articles, and stories, including both short and serial stories. Several pages are devoted to the household, to fashions, and to special articles, most of which are profusely illustrated.

A large proportion of the matter, other than news, is supplied by syndicate companies, of which I have spoken in another chapter.

Newspapers published less often than every week-day seldom issue more than one edition.

All daily, Sunday, and weekly newspapers carry considerable miscellany, or matter other than news, and many of them run short or serial stories and matter of special interest to women and the household.

Practically all of the weekly newspapers publish one or more stories in each issue, and devote two or more columns to short articles. But most of this matter was either printed outside of the newspaper office, or is received in the form of plates, an explanation of which has been given in other chapters.

The bulk of all telegraphic and general news, and of news other than that of local character, is furnished the newspaper from associations established for the collecting and distribution of news, although great newspapers frequently run several columns of news written for them exclusively, and coming over special wires, or as exclusive telegrams.

Practically all of the local news matter in a great daily newspaper is written by reporters connected with that paper, most of whom receive salaries, the others being known as space-writers.

I have presented the duties of reporters and space-writers in other chapters.

Magazines, and other publications carrying stories, seldom contain any news, except in the form of editorial comment, and none of these periodicals employ reporters. Their editorial staffs are made up of literary men and women, who do very little writing for the periodicals they are connected with, but who are responsible for the contents, almost everything coming from outside writers, and paid for by the word, column, or page.

With few exceptions, practically all of the so-called literary magazines, and those containing stories, are published monthly, most of the quarterly periodicals being reviews or of an educational character.

The periodical having the largest circulation in America, if not in the world, is published weekly, and is devoted largely to illustrated stories and to special articles.

Magazines, and periodicals other than newspapers, carry stories and miscellaneous articles and furnish the principal field for writers of lit-

erature and of acceptable material other than news. In later chapters, I have attempted to cover this class of work.

It will be seen, then, that there is very limited opportunity for literary writers to obtain much of an income from any individual newspaper, and that they must resort to the syndicate, to the magazines, and to other periodicals, which do not carry news, all of which I have spoken of in other chapters.

The great newspaper is handled by specialists, and comparatively few of its editors are familiar with more than the work of their department. They are, therefore, unable to shift readily from one line to another. They are merely specialists, ungrounded in the great science and art of journalism. Because they began as specialists, they remain special writers, or handle the work of only one department.

An intimate knowledge of every phase of newspaper work is necessary, if one would become a managing editor, or an editor-in-chief, or be able to direct the work of a great newspaper; and this familiarity with journalism, as a whole, is ob-

tainable only by learning and experiencing journalism as a whole, by beginning at the bottom as a reporter, and by mastering each round of the ladder as one moves upwards. Conditions, — both in business and in the professions,— favor the growth of the specialist, and thousands of men never meet the full of success because they began too near to the top.

In the olden days, practically every editor began his career as a printer's apprentice, and became familiar, by experience, with every department from the bottom to the top. These men, if they had sufficient ability, were able to handle every phase of newspaper work, and to direct others.

There is an unwritten law, which seems to be infallible, that no one can direct another to do what he cannot do himself.

Most of our older merchant princes began in the country store, and did every class of work, from sweeping out the store itself, to selling goods and keeping books. They were grounded in the fundamentals of business, and were masters of every detail of work. With this working,

practical knowledge, they were enabled to command the work of others.

I would advise every would-be journalist to begin at the bottom, and to become familiar with the most menial work connected with the newspaper. I would even go so far as to advise him to learn to set type, and to run a printing press.

I believe that education to-day is altogether too highly specialized. Instead of grounding our young men in the fundamentals of business or of a profession, we begin to make them specialists at the start, and they enter life handicapped with the lack of working knowledge of the things which they are supposed to do and direct.

Experience is the world's most proficient schoolmaster. Without it, one may not hope to walk more than slowly through life. With it he may climb the mountains of success and dam up the rivers of disaster.

CHAPTER III

The Makers of Newspapers

THE personnel of the editorial and reportorial departments of the great metropolitan newspaper may be described generally and broadly as follows:

The official known as the editor-in-chief is in command of every department outside of the business management and the mechanical production of the paper. He is responsible for everything which appears, and, directly or indirectly, engages the editors or reporters. He is, theoretically, at least, the supreme authority, the court of appeal, and the court of final resort, subject only to the owners of the newspaper, who make the policy. Occasionally he is the principal owner, or one of the owners, or he directly represents the owners, in which case he is, in fact, general in command of the journalistic army under him.

The editor-in-chief usually writes the majority of the leading editorials, and either he, or his principal assistant, designates the character or subjects of the editorials, which must not be at variance with the newspaper's policy.

He personally engages the assistants, the special editors, and the heads of every department, which have to do with what appears in the newspaper, outside of the advertisements, although he may delegate much of this to subordinates.

Directly under his direction are the editorial writers, of which there are two, three, or more; and besides them there are a number of outside editorial writers, most of them being specialists, who write upon the subjects they are familiar with, and are paid either moderate salaries or by the piece.

The editorial writers, who are on the staff, give their entire time to the paper, and furnish most of the editorials.

Next to the editor-in-chief in importance is the managing editor, who is the executive officer, and is under no one except the editor-in-chief. In some newspapers the managing editor is at the

head and occupies the dual position of editor-in-chief and managing editor. He may or may not be an editorial writer, but gives most of his time to the management of the editorial and reportorial departments of the newspaper.

Every large newspaper maintains several departments under the management of the following editors:

(I do not give them in the order of importance, because their positions vary, as some of the papers make a specialty of certain features, and the editors at the head of these special departments outrank those who may occupy higher positions on other papers.)

The dramatic editor, who may or may not have full charge of musical matters. He is responsible for all dramatic criticism and news which appear in his paper, writing the leaders himself, and delegating other work to his assistants, some of whom may be editors of other departments or head-reporters.

The musical editor prepares musical criticisms, and his work is similar to that of the dramatic editor.

The political editor, who writes the political editorials.

The financial editor attends to the commercial news and stock reports.

The sporting editor, nowadays, is one of the most important personages, and is responsible for the sporting page and all sporting news. He does the heavy work himself and delegates reporting to special reporters or to the regular reporters.

The literary editor, who may do the greater part of his work outside of the office, superintends the writing of the book reviews, and is responsible for everything of a literary nature which appears in the newspaper.

The great newspaper has several telegraph or news editors, who handle the news which comes by wire. They need not be more than ordinary writers, but many of them are.

There is maintained what is known as a reading desk, which is occupied by from three to half a dozen men, whose duties are to read manuscripts of every kind, to revise and correct them, and to see that nothing at variance with the newspaper's

policy or libelous appears. They need not be writers, but they must be experts at English, spelling, and punctuation, and, besides, rapid readers.

Some newspapers employ what are known as head- or heading-writers, but usually these men have other duties.

The local news is under the direction of the city editor, who probably graduated from the reportorial desk and is familiar with local conditions. He keeps an assignment book, and each day designates the work of the regular reporters. His position is one of great responsibility. He employs several assistants. All of the local news goes through his hands or those of his assistants. It is then passed to the reading desk.

On the regular staff of the great newspaper there are from a dozen to three or four times that number of reporters, most of them able to handle any kind of news, but some of them are specialists and are proficient in the writing of articles of large consequence.

The young, or "cub," reporter, is an apprentice, and most reporters begin as "cubs."

There are other special editors, but they need not be discussed here, because every great newspaper maintains special departments which cannot be described generally.

I have spoken particularly of each department, including the publishing or business side of journalism, under separate headings.

Life on the great newspaper is strenuous and hard. If a morning edition is published, few of those connected with it are through with their work until midnight or even later, many of the so-called day force working into the evening. They are usually given one day off a week.

The newspaper requires the attendance of all of its principal editors and writers until a short time before going to press, one editorial writer, at least, the city editor, one or more news and telegraph editors and desk men, and several reporters being required to remain late, that emergencies may be met and late news taken care of.

Either the managing editor, or one designated by him, remains until the last, and personally stands over the forms of type, ordering this in

and this out, as conditions and his judgment may suggest.

Let me say in closing this chapter, that many of our best literary writers served apprenticeships upon newspapers, and owe much of their success to the strict discipline they received and to the constantly varying conditions. The newspaper is the greatest school for writers. In no other way can one get into as close touch with men and affairs. The successful journalist is brought into the very heart of action. He obtains at first hand an insight into the inner conditions of human life. I do not believe that this experience can be duplicated, or even obtained, in any other calling. I would advise the would-be journalist to begin as a reporter, that he may obtain that information and experience, most of which he cannot help using in after life, even though he may eventually discard journalism and take up literary work or business.

CHAPTER IV

What Makes the Newspaper Writer

IT is extremely difficult, if not impossible, to present psychologically, or any other way, the qualities essential for journalistic success.

Practically every man with a knowledge of English can learn to write for the press, and may become an acceptable reporter, and eventually a fairly good editorial writer. But it is obvious that one with a natural talent will climb the ladder of journalistic proficiency much more rapidly than will he who must force himself to write and to produce under pressure.

For this reason, I would advise no one to take up newspaper work, unless he has in him an unquenchable desire to become a journalist. Bear in mind, however, that this desire, even though it be at burning heat, is, in itself alone, an insufficient reason for entrance into the newspaper field.

Many of us sincerely desire to do things which we cannot do, yet I would look upon desire as the first qualification, for without it more than mediocre success is impossible.

The vast majority of proficient newspaper men naturally turned to this calling, and as naturally found themselves able to compose readily and to separate the wheat from the chaff.

Even at the start they can and do produce fairly acceptable copy. They are observant, and without undue effort they keep in touch with things. Everything which concerns the public interests them. Not only do they want to write, but they do not find it difficult to place their impressions or thoughts upon paper, or profitably to chronicle the news of the day.

I think that the majority of successful journalists began to write at the age of even sixteen years. Some of them were editors of amateur papers, and others contributed to the local press. Type and the printing press attracted them. They were involuntarily scribblers, good letter writers, and naturally kept themselves familiar with current events. They were readers, especially of

newspapers. They loved to visit the newspaper or printing office, and the clatter of the press was music to their ears, and the smell of printer's ink was pleasanter than the perfumes of Arabia. They never passed near to a printing or newspaper office without going in or wanting to go in. They cultivated the acquaintance of reporters and editors, and many of them voluntarily furnished news items.

Therefore, I say emphatically, do not attempt to become a journalist if you must make strenuous effort to produce acceptable matter. If you cannot, before you are twenty years of age, put your thoughts fairly well in writing, the chances are ten to one that you are unfitted to enter the newspaper field.

I am not depreciating the value of practice, for without experience no result is possible; and it is not likely that your first efforts will be satisfactory to you or to anybody else, even though you are to become a brilliant journalist. Your early work will be crude, and probably will not be acceptable to the large newspaper. But if you are going to succeed,— if the journalistic germ is in

you,— practically everything you write will show, at least, the prospect of eventual proficiency.

If, after many conscientious trials, you find that you cannot write, and if your unbiased friends are of the same opinion, give up all thought of journalism. Remember that nature uncontrolled is a pretty good barometer. If your natural instincts are not permanently grounded, the probabilities are that there is some other calling for which you are far better fitted.

There are exceptions, and some of the great journalists did not seem to take naturally to newspaper work, but the rank and file of them loved the profession before they entered it. They would write, and nothing could stop them. They overcame every obstacle, put their whole heart into their work, and to this natural and voluntary incentive they added experience, and arrived at Success.

If you would be a newspaper writer, and do not live in a large city, I advise you most emphatically to begin on some small newspaper. Even if you are a city resident, it will be well for you to consider country journalism as an enter-

ing wedge. At any rate, investigate the possibilities of country journalism before you connect yourself with a great newspaper, and quite likely you may decide to remain in the country and enjoy a local reputation and a name, which may not come to you if you enter the strenuous competition of city journalism.

Many a man has received local country recognition, and would have been far better off, if he had remained a prominent factor in his local town, and had not become a mere part of the great newspaper machine, which sometimes grinds out lives as rapidly as it turns out newspapers.

CHAPTER V

The Editor-in-Chief

EVERYTHING appearing in the great city newspaper, except the advertisements, is under the direction and control of an official known as the editor-in-chief. He may be the principal owner, or be financially interested in his newspaper. If his position is purely a salaried one, he, of course, must follow the policy established by the proprietor.

The editor-in-chief usually writes the leading editorials, the others being prepared by his assistants, who are known as editorial writers, and of whom I have spoken in another chapter.

With hardly an exception, editors-in-chief arose from the ranks, and served apprenticeship in the reportorial department, mastering every detail of newspaper work from the bottom up. Many of them began at the case, and are familiar, from

experience, with the mechanical side of newspaper making.

Probably the majority of editors-in-chief, except those who began their careers many years ago, enjoyed a college education, and all of them have passed through liberal and extensive experience.

There are in this country, several great editors, who graduated from the School of the World, and whose academic education is limited to the common school; but this condition does not depreciate the value of a liberal education.

To succeed, the editor-in-chief must be familiar with every department of newspaper work, and he must keep in the closest touch with local, state, national, and international affairs. He must possess unusual discretion and discrimination, and be a good executive as well as an able writer.

Outside of the business department, the editor-in-chief is virtually a commanding general, in direct and exclusive control of every department, and he should not be ignorant of commercial affairs.

The editor-in-chief receives the largest salary paid by the newspaper, except those given to the publisher and business manager, and often he ranks with them, so far as remuneration is concerned. His salary is seldom less than five thousand dollars a year, and from that up to twice that amount, or to even fifteen or twenty thousand dollars, although comparatively few are paid more than seven or eight thousand dollars.

As many editors-in-chief financially control their newspapers, or have interests in them, it is frequently difficult for the underjournalist to attain this position, unless he is able to accumulate a sum sufficient to procure a part ownership, or is of unusual brilliancy and possesses tremendous executive ability.

Connection between the business or publishing department and the editorial and reportorial departments is through the editor-in-chief or managing editor, who acts as executive officer, and who communicates the policy of the paper to his subordinates.

On the great metropolitan newspaper, the editor-in-chief, although in actual command, may

have little to do with the employment of others than those who come in direct contact with him. With the consent and advice of the proprietor, he appoints the heads of departments, and holds them responsible for their work and that of their subordinates. Every day he presides at a conference attended by the editorial writers, and frequently by the heads of departments, including the publisher or his representative.

Although most of the great newspapers employ a managing editor, as well as an editor-in-chief, occasionally one person occupies both positions.

The office of editor-in-chief of the smaller daily newspaper, and of the country weekly, is usually vested in the proprietors, or in one of them.

CHAPTER VI

The Managing Editor

THE newspaper, unless published in a small place, is under the direction of the managing editor, who may or may not be the editor-in-chief, and who is not necessarily a prolific and able writer. He is, in fact, the chief executive officer of every department of the newspaper, except those devoted to the business. As a rule, he employs, or is responsible for, the heads of every department outside of the business and mechanical ones; and the editorial department, as a whole, may be under his direction. He usually engages most of the editors, and theoretically, all of the reporters, although the city editor is likely to control the local department.

To succeed, he must possess unusual executive ability, and be in the closest touch with affairs.

He is under the direction of only the editor-in-chief, and receives his orders from him; but he

usually takes the initiative and attends to most of his duties without consulting any one, providing, of course, that he adheres to the policy of the newspaper.

His position is one of great responsibility, for the circulation of the paper and its standing in the community are largely due to his efforts.

The managing editor should be also familiar with the mechanical side of the newspaper, as well as with the editorial, news, and reportorial requirements. He must keep in close touch with everything which goes on, including news in general, and it is his duty to originate as well as to direct.

His salary is about twenty-five per cent. less than that given to the editor-in-chief.

The position of editor-in-chief and managing editor may be merged into one office.

Some newspapers, however, do not label the editor in control with the title of editor-in-chief or managing editor, in which case the managing or controlling editor is known as the editor, the other officials being called assistant editors or heads of departments.

CHAPTER VII

The Editorial Writer

NEWSPAPERS, other than those located in the smaller places, employ from one to several regular staff editorial writers, who give their entire time to their newspapers, and who write all of the editorial matter, except the leaders, which are usually written by the editors-in-chief. Often these assistants are responsible for the leading editorials, or for some of them.

Every day a conference is held, presided over by the editor-in-chief or managing editor. Matters of public interest are discussed, and subjects assigned to the editorial writers, most of whom are especially proficient in some one line, although editorial writers, as a rule, are able to handle almost any subject, except that of the actual writing out of news itself.

Editorial writers are paid from two to even

five thousand dollars a year, the average salary being between three and four thousand dollars. They are usually men of very broad education, and even broader experience, who are in close touch with all human affairs, and are able to place their knowledge and impressions acceptably upon paper.

The large newspapers employ, besides the regular staff of editorial writers, several special editors, who, for the most part, do their work at home. They receive moderate salaries,— from five hundred to two thousand dollars, or are paid at the rate of five to twenty-five dollars per column. The editor-in-chief, or managing editor, assigns subjects for them.

These outside editorial writers are usually specialists,— experts in some particular science or art,— and their work is largely confined to their specialties. For example, the great newspaper would have on its outside staff of editorial writers a leading scientist, an eminent doctor, a prominent clergyman, a political writer of note, a historian, and others. These writers, although they

work usually under instructions, are allowed at times to choose their subjects, and to send in editorials at will, which will be used, if they are acceptable to the commanding editor.

Many literary writers take up special editorial work.

CHAPTER VIII

The News and Telegraph Editor

THE great newspaper employs one or more officials known as news or telegraphic editors, whose duties are to read, edit, and correct the general news, most of which is received over the wire, the copy usually going to the desk readers for final revision; but these desk readers do not do more than make the necessary corrections. Most of the general and telegraphic news, except that which comes by special wire, is received from a news-gathering association, and is written upon thin paper.

News matter is without headings, and the editor must write in the headlines.

It is sometimes necessary to revise, or to pad out, the news, as telegrams are often quite concise, and admit of legitimate enlargement. For example: the paper receives the notice of the

death of a prominent person. The editor adds to the telegram the life of the deceased and other information concerning him. The telegram itself may give only the date of his death. It is perfectly legitimate to attach to this any amount of matter about the person, even to the extent of several columns.

The paper receives telegraphic news about the dedication of a monument, or the opening of a railroad. The news editor has on file a large amount of information on the subject, and he adds this to the telegraphic report.

News and telegraphic editors must keep in close touch with the affairs of the world, and be able to diagnose instantaneously the value of a telegram.

They are paid from fifteen hundred to three thousand dollars a year.

The smaller papers may not maintain a general news department, the work being handled by one of the editors in connection with his other duties.

CHAPTER IX

The Desk Editor

THE great metropolitan newspaper, and some of those published in the smaller cities, employ two or more editors known as desk editors.

Everything which appears in the news or editorial columns of the paper passes over their desk. They read principally for grammatical and other errors, and may or may not write in the headings.

The introduction of the linotype makes it necessary for all copy to be correctly written, spelled, punctuated, and paragraphed, that the machine operator may follow it completely.

The linotype casts lines of type (not single type), and corrections cannot be made as readily as they are under the old hand-set method. It is, therefore, necessary that the copy approach correctness.

The desk editor has little discretionary power,

beyond making necessary corrections and seeing to it that nothing libelous appears. His duty is similar to that of the proof-reader, except that his position is far more responsible.

Desk editors or readers are generally well educated, and good English scholars. They do little or no writing, confining their work almost exclusively to correcting that of others. Because their work is somewhat mechanical, they are not paid large salaries, their average emolument being not far from two thousand dollars a year, although some of them receive a larger sum.

The smaller dailies do not employ desk editors, the editor himself, or his assistants, being responsible for the correctness of copy.

CHAPTER X

The Literary Editor

ON the staff of a great newspaper is, at least, one literary editor, who is responsible for the book reviewing, and who writes or clips the literary matter appearing in the paper. The handling of so-called miscellany may be given to him.

Although several literary editors began as reporters, probably the majority of them did not serve apprenticeship in the ranks, but were engaged because of their reputation and literary ability. They are usually liberally educated, most of them being college graduates, and several of them are writers of some reputation. They should be intimately familiar with books and general literature, and with the characteristics of literary writers, both past and present. Their

style need not be journalistic, and they are allowed considerable license.

The book and magazine publishers send copies of their books and periodicals to the newspapers, addressed to the literary editor. He writes the principal reviews himself, but delegates most of the work to his assistants, who are usually outsiders.

Literary editors, on the staffs of great newspapers, receive salaries from two thousand to even four thousand dollars a year. The outside reviewers are not paid, as a rule, more than five or six hundred dollars a year, if on salary; and from two dollars to twenty-five dollars for a single review. (See chapter on "The Book Reviewer.")

CHAPTER XI

The Dramatic Editor

EVERY great newspaper, and many of the magazines, employ dramatic editors, who are not supposed to handle any other class of matter. They have under them one or more regular assistants, and draft into the service editors of other departments and the better class of reporters.

It is obvious that in the large cities, where several new plays are presented every week, no one editor could hope to handle all of them. The dramatic editor selects those of the greatest importance, and personally criticises them, his subordinates being responsible for the others.

The dramatic editor, or his assistants, prepare the advance notices and write the general dramatic news.

The dramatic editor may have been a reporter,

but reportorial experience, although it would be helpful, is not required.

The dramatic editor should have a special training, and he should be naturally proficient in his art. Familiarity with the stage is necessary, and the editor must be acquainted personally with actors and actresses, and with their ways, with plays, and with playwrights in general, and with conditions on the stage itself. He must know the drama both from in front and behind the footlights, and understand stage craft technically. Besides, he should have a literary temperament, and an analytical mind, that he may be able to judge a play from a literary as well as from a merely stage view-point.

Some dramatic editors graduated from the stage, and are playwrights. This experience is very advantageous.

The dramatic editor, above all, must be a critic and not merely a writer. His sense of proportion must be highly developed. He must be able to write about a play, and of the actors in it, irrespective of common public approval, for many a production is extremely popular, because of the

stage settings and the spectacular effect and yet deserves the severest condemnation.

On the other hand, there are several plays upon the boards, which are not particularly remunerative, and yet are genuine dramatic classics.

The smaller newspapers do not employ, as a rule, dramatic editors; but one of the department editors, or a head reporter, is responsible for the dramatic criticism and comment. They may receive additional remuneration for this work, but in many cases they do not. Frequently the editor himself attends to the drama. Often an outside literary man or woman is employed at a moderate salary.

Leading dramatic editors enjoy salaries ranging from two to even four or five thousand dollars a year, but the average is not over two thousand dollars. The assistants are paid from fifteen hundred to two thousand dollars; but the editors and reporters, who do a part of this work, are paid nothing extra for handling the stage, if a dramatic department is maintained.

The average editor and reporter cannot ac-

ceptably write dramatic criticisms, as this work may be considered as in a class by itself; but some of them have this peculiar ability, and are drafted into service.

I would advise the would-be dramatic editor to master the details of journalism.

CHAPTER XII

The Musical Editor

UNLESS the dramatic editor covers the musical news and criticism, the newspaper employs a musical editor, who receives a salary of from a thousand to two or three thousand dollars a year. He may not give his whole time to any one newspaper.

It is obvious that no one can write acceptable or correct musical criticism, who is not either a musician or one who understands the music from the critic's view-point.

The musical editor covers personally, or by his assistants, all of the prominent musical events. He is familiar with the music of the world, both vocal and instrumental; and has a large acquaintance with musicians,— their ways and their characteristics.

Many musical critics are professors or teachers

of music, and take up musical criticism as a side line.

The smaller newspapers do not maintain musical departments, but depend upon their editors or reporters, or they may engage a local musician at a nominal salary.

CHAPTER XIII

The Book Reviewer

ALTHOUGH book reviewing is directly in charge of the literary editor, the majority of book reviews are written by what are known as outside writers,— professional men and women of education, and of real or alleged discrimination. Some of them are retired journalists, but most of them are writers of books and of other literature, and many of them are specialists at book reviewing and handle only books in their line of experience and education.

The literary editor sends to them the books to be reviewed, and pays them from two dollars to five dollars for each review, and more if the work is of considerable importance.

The book reviewer is theoretically supposed to read every book submitted to him for a review; but, as a rule, he merely glances through the

pages, unless the work be one of importance; and he may obtain a very imperfect insight into its contents. For this reason, many reviews are altogether too complimentary or too severe, and do not do justice to the authors.

It is exceedingly difficult to remedy this evil, because it is obvious that few newspapers can afford to pay the price necessary for intelligent reviewing; and the reviewer, if he depends upon his review work for the whole or part of his livelihood, cannot give more than indifferent attention to the majority of books and magazines sent to him.

The number of books is legion, and proper or comprehensive reviews of them do not appear to be commercially profitable. Then, many books, — perhaps a large proportion of them,— are entirely unworthy of favorable comment, and do not deserve more than a passing notice.

No one newspaper can properly or comprehensively handle the output of literature or of alleged literature.

The reviewer does his best under the circumstances, and he should not be severely criticised if

he does not perform his work as well as he would if conditions would justify a sufficient remuneration.

Unfortunately, the supply of good reviewers is limited, and the newspaper is forced by circumstances to employ those who do not demand high prices for their work.

Learning, and even an intimate familiarity with the subject, sometimes work the opposite from the intention, and many book reviewers, like other professional writers, are biased and prejudiced. They may, therefore, condemn a work which should be commended, and speak in the highest praise of one which happens to appeal to them, and yet is not altogether meritorious.

Until a scale is discovered, which will actually weigh literary values, it will be impossible for more than a talented few correctly to discriminate, or properly to present other than generalities. Skimmers of books, rather than reviewers of books, will flourish until the public taste is sufficiently elevated to raise the wages of those who would do better, if doing their best would bring in enough money to permit the spreading of more

than a thin layer of butter upon their daily bread.

Some book reviewers are men and women of moderate incomes beyond their reviewing receipts, and are of exceptional ability.

The reviewer, underpaid though he may be, and undertrained in many cases, is not below the level of the average book writer who conceitedly expects the reviewer to cover his printed weeds with the flowers of scented flattery.

No book reviewer, however able or conscientious, can hope to receive more than moderate remuneration for his work, simply because commercialism does not demand perfection in this line; nor can any one properly review all of the books published, however much he may desire to do so.

Some book reviewers,— and many of the best of them,— cannot produce good literature; but they understand it, and have literary temperaments, which will permit them to do the highest grade of review work.

Good book reviewing requires an intimate knowledge of literature, both ancient and modern, and a close familiarity with authors and their styles.

Some newspapers, however, make a specialty of book reviewing, and their reviews are considered authoritative.

The book reviewer frequently does other work, which adds to his income, and he may obtain additional money by selling the books which he reviewed. This practice, although it would appear to be unethical, has become common, and publishers will purchase the books that they have given to the reviewer for review, at the wholesale price.

The average editor is not a good book reviewer.

Book reviewing may be considered a trade by itself, and not a part of active journalism.

CHAPTER XIV

The Financial Editor

THE leading newspapers carry daily from a few columns to a whole page or more of financial news and comment, including stock reports.

Americans, more than those of any other nationality, are of speculative temperaments. Probably three fourths of the men, other than of the laboring classes, and not a few women, are transient or regular readers of financial news; and hundreds of thousands of persons, who are not speculators, follow the stock market to some extent.

The newspaper, even when published in a small city, finds it necessary to recognize this demand; and practically every newspaper, with the exception of the country weeklies, maintains a financial department, but only the larger papers employ financial editors.

The financial editor occupies a position of great responsibility, and draws a salary of several thousand dollars.

He need not be a versatile or talented writer, but he must have an intimate acquaintance with men of financial affairs, and be able to weigh the value of stocks and bonds with some degree of accuracy. He must be concise, and should be conservative.

The regular journalist, or editorial writer, is unfitted to assume this position.

The financial editor, although he is on the staff of the newspaper, is not a journalist under the common definition of the term. He has probably been connected, directly or indirectly, with some brokerage house, or else he has become familiar with stocks and bonds through much experience. He is not, as a rule, a speculator, probably because he is in a position to realize the desperate chances taken by those who play the market.

He obtains his news from the stock boards, from the brokers and bankers, and some of it comes by special wire.

His department is very largely removed from the others, and he has little to do with the management of the paper, his responsibility being limited to the accomplishment of his special work.

The smaller daily newspapers carry financial news, but do not maintain financial departments, the work being under the direction of one of the editors, or attended to by some local broker.

CHAPTER XV

The Political Editor

MOST newspapers, both large and small, are affiliated with, or support, one of the great political parties; but the truly great newspaper does not allow party influence to interfere with its news, or with its policy, outside of the editorial columns.

There are, however, quite a number of so-called independent papers, which either are, or are supposed to be, nonpolitical. But all newspapers, whether partisan or independent, editorially refer to political parties and to politics.

The great newspaper employs one or more editors, who make a specialty of political editorials, and who keep in the closest touch with party movements. They may or may not write upon other subjects.

In the majority of papers, however, one of the

regular editors attends to politics, in connection with his other duties.

The political editor's position is one of great responsibility, if his paper is strongly partisan, and he enjoys an income of several thousand dollars a year.

Many of the political editorials, however, are written by outside writers, who receive nominal salaries, or work by the piece. The editor-in-chief is likely to write most of the leading political editorials, even though the newspaper employs a political editor.

CHAPTER XVI

The Reference Editor

THE great newspaper maintains a department of reference, under the direction of a chief, with one or more assistants, whose duties are to index or file all important matters of news, for which may arise occasion for reference. They have what is known as a "graveyard," which carries, properly indexed, the biographies, of, and other information about, prominent personages of the city, the state, the nation, and the world. This department carries a well-maintained biographical library, as well as an envelope file of clippings. The editors and reporters have access to this information, most of which is instantly available.

If a prominent man dies, an editor connected with this department immediately prepares a biography, which appears in connection with the news announcing his death. The telegraphic dis-

patch, perhaps, contains only these words, "Congressman George W. Smith died at eleven o'clock last night." This announcement may be followed by a long or short biography.

It is a common custom, in newspaper offices, to place in type the biography or life of a prominent man, if he is dangerously ill, so that the newspaper will be prepared to give him a column or more, should he expire just before the paper goes to press.

It is said that some newspapers keep on file more than a hundred thousand biographies and other references.

To illustrate the importance and efficiency of this department, may I submit, by way of example, the following: A great railroad accident occurs. The reference editor, in a few moments, can give a reporter, or other writer, a complete list of similar accidents or those which have occurred during the year, and they may be woven into the report.

From this department, the editors and reporters can obtain information which materially adds to the value of their reports.

Let us suppose, that the jury had brought in a verdict in an important case. The reference department has, ready for immediate delivery, newspaper clippings and other information concerning the trial, and a résumé of it may be written to accompany the announcement of the verdict.

The reference department contains practically everything which is likely to be used, and which will enable the editor or reporter to make his editorial, article, or report of any event much more comprehensive, valuable, and interesting, than would be possible if this information was not at instant command.

The reference editor is quite an important personage, has a very retentive memory, is systematic, and is somewhat of an historian. His salary ranges from fifteen hundred to even three thousand dollars a year.

The smaller papers do not employ reference editors, but usually maintain a reference library, to which the entire staff has access. It is attended to by one of the regular editors.

CHAPTER XVII

The Night Editor

THE great morning newspaper employs what is known as a night editor, whose special duty is to remain until the newspaper goes to press.

In the absence of the editor-in-chief or managing editor he is in complete control. It is for him to designate, at the last moment, what shall and shall not appear, and he may exercise this right without hindrance, except that he has no control over what the editor-in-chief or managing editor has peremptorily ordered to be published.

Quite often, after the paper is practically made up, an important event occurs, which necessitates the use of large space; and much news, which has already been set, must be omitted to make room for it.

The night editor must possess discriminating

ability of the highest order, and be able instantaneously to decide important questions.

Most night editors have set type, and are able to read it. Late at night they stand over the forms in the composing room, and direct the make-up man, ordering this article in and this one out.

As the night editor occupies a place of considerable responsibility, he is paid from two to even three or four thousand dollars a year.

The position of night editor does not always exist in the small newspaper offices, as the editor himself is likely to remain until the newspaper goes to press.

The night editor, however, may have other duties and occupy some editorial chair other than acting as the "last editor on deck."

CHAPTER XVIII

The Sporting Editor

ALL metropolitan newspapers, and many which are published in the smaller cities, employ sporting editors, who are directly responsible for the sporting news,— local, national, and international.

The attention given to sports has grown tremendously during the last few years, many newspapers devoting from one to several pages to sporting matters, and especially to baseball.

The sporting editor need not necessarily be an athlete, or have been, or be, actively engaged in sports; but he must be thoroughly familiar with them, both technically and generally, that he may be able to present the news and data interestingly to his readers. He should be intimately acquainted with leading sporting men, and thoroughly understand the rules and regula-

tions of every sport, from baseball to football, from canoeing to yachting.

The sporting editor usually begins as a regular reporter, in which position he was trained to handle news in general, as well as to write special or sporting events. The chances are that he has sometime, during his life, actively engaged in sports, or was a patron of sports.

The writing of sporting news may be considered an art in itself, and this work cannot be acceptably handled by one who does not have an aptitude for it.

The ball field, and other fields of sport, have a vernacular of their own, which the sporting editor must be familiar with; otherwise, he cannot present events to the satisfaction of the reader of sports.

Probably more license is given to the handling of sports than to any other department of journalism, and what would not be considered good English or even refinement, is, by custom, permissible in the sporting columns.

Because practically all men, and some women, are directly or indirectly interested in one or

more sports, the sporting editor occupies a position which commands a large salary, even running into the thousands, comparatively few first-class ones receiving less than three thousand dollars a year.

The sporting editor has the assistance of many of the reporters on the regular staff, who are competent to write upon the subject, and he often obtains articles from leading sportsmen, which add materially to the value of the sporting pages.

The smaller newspapers, however, do not, as a rule, employ a sporting editor or reporter, who gives his entire time to sports, but one of the editors or reporters handles them in connection with other work.

The syndicate companies are now furnishing sporting matter, with illustrations, which is sent to the newspapers in the form of proofs, or in matrix, or in plates, enabling them to obtain, at small expense, the gist of the sporting news other than local.

CHAPTER XIX

The Head or Caption Writer

THE circulation of the newspaper is not independent of the headings it uses over news and other matter. Many readers do not peruse any article at length, or read it in its entirety, but depend upon the headings for information.

This condition commercially justifies the use of large type and sensational headlines.

Because of the demand for startling, sensational, and descriptive headings, the heading writer occupies a position of much responsibility. He should be a rapid reader and able to get at the gist of an article or piece of news at a glance, that he may describe or present the subject in the heading, with or without subheadings, so that the reader may anticipate what the article contains.

The heading must not only give information,

but it must create interest on the part of the reader.

It is quite necessary that the heading writer have a knowledge of type, that he may be able instantly to write a heading which will typographically fit into the space given him and follow the typographical dress of the paper.

While all editors and reporters are fairly efficient headline writers, comparatively few of them are experts at it. Efficiency in this direction seems to require a special aptitude, and may be considered as an art in itself.

The writer of headings, however, usually has other duties, and may be a desk editor.

CHAPTER XX

The City Editor

METROPOLITAN newspapers, and those published in cities of fair size, maintain a city department under the management of what is known as a city editor, who usually employs one or more assistants. This official is responsible for the gathering of the local news, and is in direct charge of all of the reporters, including the suburban news-gatherers, unless there is a special editor over them.

He keeps an assignment book or diary, in which he enters, frequently as far ahead as a year, events which are scheduled to take place or which may occur.

In addition to this he carries, properly filed, clippings relative to coming and past events, to which his reporters, as well as himself, have access.

Each day he assigns the principal work for

the reporters, giving to each one of them something specific to do. He is, in fact, the local news captain, and his reporters may be likened to scouts. He is held responsible for all of the local news, and it is for him to designate the length of the reports. The manuscript or copy of everything brought in, however, after passing over his desk, is usually sent to the readers, if the newspaper has them, and from there goes to the composing room.

The city editor, as a rule, engages his reporters and discharges them at will, although occasionally applications and discharges must be passed upon by the managing editor or the editor-in-chief.

The position of city editor is of tremendous importance, for unless he be competent, the newspaper may not hope to maintain an extensive local circulation.

The city editor's salary ranges from two thousand to possibly five thousand dollars a year on the great metropolitan newspaper, although comparatively few of them receive the larger sum. His assistants are paid from twenty-five to forty

dollars a week, and some of them may receive more.

The city editor is usually a versatile and prolific writer, but he may succeed without the ability to produce matter.

On the great newspapers, the city editor does little or no writing, devoting his energies to the superintendence of his reporters.

Practically all, and I think I may say all, city editors, were once reporters; otherwise, they would not be competent to fill the office. They must be thoroughly familiar with local affairs, with local names and reputations; and they must, further, be expert discriminators of news, that they may, at a glance, decide the space which any particular article or news is entitled to.

The city editor must keep his finger upon the local pulse, and seemingly and intuitively know what the readers most desire. Not only should he be familiar with every department of the newspaper, but he must work in close harmony with the other editors and managers; for it is obvious that the amount of space which he will have at his disposal on any one day is not independent

of the volume of important telegraphic or general news, or of the advertising.

The city editor must be able to anticipate, to some extent, and to decide almost instantaneously, the amount of space which he can give that day to the local news, and so proportion it that the paper will cover its field, with little omitted, even though concentration may be necessary.

The city editor of a smaller daily frequently does some of the reporting, and his best reporter acts as his assistant, although he may not hold the title of assistant city editor. Small dailies do not, as a rule, employ city editors, as the editor himself assumes the management of many, if not all, of the departments.

The city editor of a newspaper outside of the large cities is paid from a thousand to two thousand dollars a year, the average salary not exceeding fifteen hundred dollars.

Unless the city editor is a proficient writer, he is likely to remain in the city department and not to be promoted to the editorial desk or to the managing editorship. But I think fully one-half of the editorial writers, managing editors, and

editors-in-chief served apprenticeship in the reportorial ranks, and acted as city editors for a while. In no other way can they obtain a close insight into human affairs, and the discipline of the city desk, following that of reportorial work, gives them a grasp upon current conditions which will be of material benefit to them in every department of journalism.

CHAPTER XXI

The Reporter

THE reporter is, journalistically speaking, a gatherer of news, and most reportorial work is confined to the writing of local happenings.

The great metropolitan newspaper maintains a residential staff of from twenty-five to fifty reporters, a part of them being known as regular reporters or reporters-at-large, who do the work assigned to them by their city editors, while others are called district and special men, whose duties are to cover prescribed or local territory, or to handle some one class of news.

The district men are under the direction of the suburban editor, or of the city editor, if there is no suburban editor. These reporters are largely in command of themselves, and their work is not laid out for them. They are supposed to cover

their territory according to their own judgment, giving preference to the news which would be especially interesting to their constituency.

The regular reporters are connected with the home office staff, make their headquarters in the city room of the newspaper, and receive daily instructions from the city editor, who keeps an assignment book, and lays out the work for his men, giving to each one of them an important assignment or several of minor consequence. As a rule, one reporter is assigned to a piece of work, but if it is of unusual importance two or more may cover it, the city editor, or the reporter in charge of it, running these reports together, so that the result appears to be written by one person. For example: a murder has been committed, and the crime, with its connections, is of sufficient importance for a first-page story. It is quite obvious that no one reporter could handle it, so several reporters are assigned to the work, the responsible reporter doing the better or larger part of it.

Every great newspaper employs two or more reporters of unusual ability, who are assigned

to cover important events. They are usually versatile writers, who can acceptably handle anything from a tragedy to a convention. They may or may not be stenographers. If they are not, and a stenographic report is necessary, a shorthand man will be assigned, who will work under their direction.

But every regular reporter, although more or less of a specialist, and better adapted to one class of work than to reporting in general, is usually able to cover successfully practically every event which occurs.

Leading newspapers employ several department reporters, each of whom devotes the major part of his time to some one class of news,— one reporter covering courts, another fires, another politics, etc.

On the staff are one or more reporters, who are competent to handle special articles, and who are able to write out their impressions of famous men who are visiting the city; or to cover the dedication of a monument, or the opening of a bridge or railroad. These men have, at least, the semblance of a literary style, and most of

them could, if they would, produce acceptable magazine or book matter.

Of course, every reporter is supposed to keep his eyes open, and to bring to the office any news which he happens to run across, even though it may be out of his jurisdiction. If he has time, he writes it himself. If not, the city editor assigns a reporter to the work.

Suburban reporters,— those handling a territory or territories exclusively,— do not go outside of their districts. If a very important event occurs, the city editor assigns to them one or more regular staff men, who, in most cases, work under their direction. Much of the news gathered by the suburban reporters is telephoned or telegraphed to the office.

Staff or regular reporters,— those directly connected with the office of the newspaper, and who work under the immediate direction of the city editor,— are paid from ten to even fifty dollars a week, the latter salary being enjoyed by comparatively few. The first-class staff reporter, however, if upon a great newspaper, will draw a salary of about twenty-five dollars a week.

Most newspapers employ what are known as "cub" reporters, many of whom are recent graduates of college. A proportion, and, perhaps, a large one, of these men, do not make good, and leave the newspaper business eventually. They are paid from ten to twelve dollars a week, at the start, and are promoted if they deserve it.

In addition to salaries paid to the reporter, he is allowed an expense account, so that he will go to no personal expense when working at a distance from the office.

The reporter, however, lunches and dines at his own expense, and pays his own car-fare from home to office, the newspaper reimbursing him for traveling expenses while on duty, and for board and lodging if he is unable to return to his home, and allowing for his meals if he is obliged to eat some distance from the office.

The suburban reporter is allowed traveling expenses when away from his home town.

Nearly all of the large newspapers employ what are known as space-writers,— reporters who work by the column and are paid from four to even ten dollars per column for what is printed,

five dollars being the average price per column. The space-writer is not paid for what he writes, except occasionally, but only for what is printed of what he writes. For example: if he turns in copy sufficient for a column, and the editor condenses it into half a column, he is paid for half a column and not for the column he has written, unless he is working under special arrangement. These space-reporters may receive assignments from the city editor, or they may work at large, turning into the newspaper what they think would be acceptable to it. Some of them devote their time exclusively to one paper, while others produce matter to be sold to the syndicates, and many of them are literary writers.

Provincial or small city newspapers employ from two to even a dozen reporters, most of whom are on salaries, and receive from ten to twenty-five dollars a week, the average pay being about twelve dollars; and these papers also use the work of space-writers.

The work of all of these reporters is similar to that of those on the large city dailies.

Suburban or district reporters for a metropoli-

tan newspaper are paid from ten to forty dollars a week, but the average salary probably does not exceed twenty or twenty-five dollars.

This class of reporters, on the smaller dailies, receives as little as five dollars a week, and probably seldom more than fifteen dollars, unless they cover a very large territory.

Small daily newspapers pay space-writers from three to five dollars per column.

Not more than a half of the country newspapers, which are usually published weekly, maintain a paid reportorial staff. A large part of the news is sent in, or collected by the editor himself. These papers, however, may receive news from as many as a dozen, or even fifty, country correspondents, many of whom are teachers or clerks, and who give but a small part of their time to reporting. They receive from two to three or even five dollars a week, but many of them work for "glory."

The first-class country newspaper, however, usually employs one salaried reporter, who acts as assistant editor, and who is paid from ten to even twenty dollars a week.

Reporters confine their labors almost exclusively to the collecting and writing of news, and occasionally to the preparation of special articles, and are not allowed to use the editorial "we," unless they are connected with a country newspaper.

Nothing contributes more to editorial or literary proficiency than does reportorial experience. The reporter, more than any other class of writer, gets close to men and things. His profession allows him to have the most intimate relations with both joy and sorrow, with the action of both business and the professions, and with everything which is a part of human life. He is always on the firing line, or is seated at the top of the observation tower. Nothing may occur outside of the line of his vision. He visits the sorrowful widow one day, the would-be suicide another, talks with the captain of industry, the clerk, the labor leader, and the workman. He is in court to-day, and at a wedding to-morrow. The lights and shadows of life pass before him in moving pictures, which seem to have no beginning and which never cease their rolling. The

reporter may exclaim, more truly than can any other man, "The world is mine!"

The discipline of the newspaper office, however hard it may be, teaches concentration of both eye and brain.

Practically all of our leading editorial writers and editors-in-chief graduated from that great educational institution of learning,— the reportorial school.

While a few editors have gained distinction without reportorial experience, the majority of them have marched in the ranks and have successfully carried the gun of journalism before they were permitted to wield the pen which is mightier than the sword.

I would most emphatically advise every would-be journalist to enter the newspaper house through the reportorial door. In no other way can he obtain the fundamental experience so necessary to journalistic success. Without this experience, he may succeed. With it, his success will be more marked.

Further, I would suggest that an apprenticeship on a country newspaper be enjoyed by the

embryo journalist, for the great city newspaper cannot, at the start, give its attachés the intimate contact with conditions which is necessarily a part of the everyday life of every country newspaper man.

The country editor or reporter finds himself in close touch, not only with outside conditions, but with every department of his paper. His desk is near the composing room, and he writes within the sound of the clatter of the press. He is nearer to conditions than would ever be possible in the great newspaper office, which is one huge journalistic machine, divided into departments, few of which are closely allied to the others.

I am sorry to say that the majority of reporters enter journalism with no particular desire for the work, and take it up for no well-defined reason. They seem to be somewhat fascinated with it, and go into it blindly. Many of them fail, and a few of those who remain are promoted, or else become dissatisfied or disgruntled men, who work automatically, and who earn hardly enough to live respectably. This condition, however, pre-

vails in every business, and no one should refuse to enter journalism on that account.

What makes the good reporter; that is to say, what kind of a man is likely to succeed in this profession? It is difficult to diagnose indications of reportorial proficiency, or to present an intelligent psychological study of the composition of the brain which is more likely to succeed than to fail in the gathering of news.

In this calling, perhaps more than in any other, it is obvious that no one could hope to make good unless he first of all loves it more than anything else. If he has not an active mind, which will manifest itself in an active pen, if he cannot acceptably write upon paper what he sees, if he has no imagination, if he is purely automatic in his work, if he has no ambition and would as lief take up one thing as another, he had better shun journalism as he would the plague.

While an intense and natural love of journalism is essential for the flush of success in it, there must be something more than the mere desire. The would-be reporter must have, at least, some reason to believe that he is competent, or will

become so, to meet newspaper conditions. If he is not naturally a ready writer, and finds he cannot, after practicing, intelligently, correctly, and concisely place both facts and impressions upon paper, he cannot hope to become a good newspaper man. Further, the good reporter, even though he may eventually become an editor, must have what is known, in newspaper vernacular, as "a nose for news." He must not only be able to handle what is before him, but he must have that peculiar natural ability to find it by assuming that it exists. He must be diplomatic, because he will meet all sorts and conditions of people. He must be able to discriminate between what is good news and what is of no importance. He must, in advance, be competent to know what a particular piece of news is worth to his newspaper, and then be able to write out, not necessarily what he wants to say, but what the newspaper considers sufficiently pertinent for publication. He must be able to size up a situation often almost instantaneously. Further, he should be a good judge of human nature, and be able, by contact with men, to discriminate be-

tween the truth and its opposite. He must learn how to believe and disbelieve what is told him, to separate the grains of news from the dust. He must have the faculty to keep his finger upon the public pulse, and to discern the pulsations of the wants of the people.

If he does not possess all, or nearly all, of these requisites, he would fail as a reporter, and would be unfit to enter any other department of active journalism.

Let not the would-be reporter or newspaper man deceive himself into believing that his academic education, even if it be collegiate, will, in itself, make him either a good reporter or journalistic writer. While book or schoolroom learning counts mightily, and while a common school education is necessary, all of the book knowledge in the world will be worthless in newspaper work if its possessor does not know how to apply it. In no other calling is the application of learning more essential.

Thousands of our leading journalists did not enjoy a college education, and yet many of them would have probably been better writers and

newspaper men if they had graduated from a high institution of learning; but the college in itself does not fit one for newspaper work, nor does it unfit him to follow this vocation. It will benefit him, if he uses it as he should, as it would assist him in any other department of work; but the man, more than his education, harvests success in the newspaper field.

Do not, however, belittle the importance of an academic education. Without a certain amount of it, one would be handicapped all along the journalistic line.

My advice to the would-be reporter is,— if I may condense it into a few words,— enter journalism if your desire is natural, and you have reason to believe, by preliminary experience, that you can succeed at it. But you should not take up this calling as a means of livelihood, until you have thoroughly investigated it, by contact with newspaper men of standing, who will tell you, if you ask them, what you must expect, and what you should be and must do, if you would make good as a newspaper writer.

If the investigation discourages you sufficiently

to produce a reasonable doubt in your mind, consider some other calling, which does not require that special ability which is absolutely essential for success in journalism.

This subject has been further treated in the chapter entitled "A Nose for News," and in other chapters.

CHAPTER XXII

A "Nose for News"

INELEGANT though the expression, a "nose for news," may be, it is certainly comprehensive and self-explanatory, and has become a classic of journalistic slang. Some men have it, and some do not. It is usually born in or on a man, and it can be acquired to some extent; but many may not hope to become proficient in news-gathering, even though they struggle at it conscientiously and for a lifetime.

The very air is filled with news. It is on every corner waiting for the news-gatherer. It is closeted in every residence, and every business block is filled with it. News does not have to be created; it is there. It has to be gathered.

Allow me to relate an experience: Many years ago, when I was conducting a daily newspaper, my head news-gatherer attempted to break in a

"cub" reporter. He sent the young fellow out onto the street and told him to pick up what he could find. The "cub" reporter returned, discouraged and disconsolate, and without a single item, good, bad, or otherwise. He had hung around corners and visited stores, he had waylaid policemen and had attempted to interview professional men. He was conscientious and earnest, and had done his utmost to accomplish some result.

The head reporter questioned him.

"How did you start in, my boy?" he asked.

"Oh," replied the "cub" reporter, "I went up to a man and asked him if there was any news to-day."

"And he said 'No!'" interjected the head reporter.

"How did you know it?" inquired the "cub."

"Why," answered the head reporter, "everybody says he hasn't any news, whether he has any or not."

"Oh!" ejaculated the "cub."

"Come with me," said the head reporter; and they went out arm in arm.

"We will tackle that fellow over there," said the head reporter.

He addressed him with a hearty "Good-morning."

"Did you leave Greenfield this morning?" inquired the head reporter politely.

"Yep," replied the farmer.

"What kind of a corn crop are you going to have?"

"Looks as so it was goin' ter beat the record," answered the farmer heartily.

"All of you fellers up there are planting corn, ain't yer?" inquired the head reporter.

"Purty much all," answered the farmer.

"About how many acres of corn have you?"

"Something like a dozen," answered the farmer proudly.

"Well," said the head reporter, "with your ten or twelve acres how many acres in Greenfield are planted with corn?"

"I reckon 'bout seventy-five or so," replied the farmer.

"Everybody been well up around your place this spring?"

"Purty much so," answered the farmer thoughtfully, "'cept Uncle Bill, the chairman of our selectmen, is jest gittin' over pleurisy, and Jim Jones got six hosses down with the epizudy."

Bidding the farmer a cordial good-morning, the head reporter drew the "cub" away.

"Now, my dear boy," he said, "that fellow would have answered 'No' if you had asked him if he had any news, yet he has given us four first-class items. Let's tackle somebody else."

The reporter hailed the postmaster with a hearty "Good-morning, Mr. Smith. How's business?"

"Same as usual," answered the postmaster.

"Of course, I know you fellows don't have a clearance sale," said the head reporter, "but hasn't that new mail-order concern increased your receipts?"

"Oh, yes," replied the postmaster, "last month we received from them, and delivered to them, over seven thousand letters."

The head reporter nudged the "cub" reporter.

"Let's drop into the drug store and get a glass of soda," suggested the head reporter.

While the soap-suds and syrup were being drunk, the head reporter entered into a conversation with the soda-water dispenser, and before he had drained his glass, he had eight items about folks who were sick, three of whom were prominent men, two of them well-known women, and three children belonging to the first families; and yet the drug clerk did not know that he had news upon his person.

"Ah, good-morning, Doctor!" exclaimed the head reporter, as a prominent physician approached him. "How are things going at the new House of Mercy?"

"Oh," exclaimed the doctor, with emphasis, "we have just received a bequest from the Widow Jones of twenty-four thousand dollars, which is going to be used for the new tuberculosis wing."

"Let's call on Lawyer Brief," suggested the head reporter. The Hon. Mr. Brief was a politician and had held several offices. In the course of conversation he gave the reporter more than a dozen first-class items of news concerning local

candidates and politicians, including many probabilities or possibilities.

The head reporter approached several others, and in less than half an hour he had obtained over thirty items of news, twenty of which were of some importance, and all of them were worth printing.

I had in my employ, several years ago, a man who obtained double the number of good news items that were brought in by any two, or even three, average reporters, simply because he was a collector of news and knew how to approach people.

Of course, when the reporter is assigned to attend a convention or other function, he cannot easily avoid obtaining the necessary news, but unless he has what is known as a "nose for news" he would fail to collect ninety per cent of what is floating in the air about him.

News does not come, as a rule, but it has to be obtained,— sought for, dug for, and worked for.

Ninety per cent of the men and women who ostentatiously claim to have no respect for local

items, and who may take pride in openly despising the newspaper, take that stand wholly for effect; when, as a matter of fact, they are habitual readers of even unimportant items, and purchase several copies of every paper mentioning their name or what they have done.

I recall another instance when I was a "cub" reporter for a city newspaper. I was librarian of a suburban Sunday-School. The church building was destroyed by fire, but the insurance was sufficient for rebuilding. The building committee had for its chairman a full-blooded, strong, and sturdy business man, who appeared to be devoid of sentiment, and who seemed only to enjoy playing the game of business. I was an ambitious young librarian, and took much pride in my work. I desired to have the shelves enclosed with glass doors. I approached the chairman.

"Ther hain't goin' ter be no frills," he replied, "I am goin' ter have a tough job rebuildin' the church with insurance money, and nothin's goin' inter it thet we don't need."

I was discouraged, and naturally unbosomed

myself to my city editor, who was a kind-hearted fellow, and who took a fancy to me.

"I'll tell you what to do," he said. "Write up old Meggs. I know him, and although he's always kicking against the newspapers, a complimentary item will please him."

I wrote him up, and said, among other things, that no one but William R. Meggs, Esq. could rebuild the church with the limited insurance money. I informed the readers that he was the strongest man on the committee, and that the congregation owed him a great deal of gratitude for the work he was doing.

Among my other duties was that of ushering, and it was necessary for me to arrive early at the building which was used as a temporary church. Old Meggs was there before me. Shaking his fist in my face, he exclaimed,

"Did yer write that item in the 'Tribune'?"

I replied meekly, "Yes."

Again shaking his fist in my face he burst out with, "If I catch you doin' it 'gin, I'll cowhide yer!"

Silent and trembling I withdrew. and the next

day related the instance to my city editor, and incidentally remarked that all hope for getting glass doors had disappeared.

"Well, my boy," said the editor, "if you'll do as I say, I'll get you those glass doors."

"It can't be done," I replied soberly.

"Believe me," he said, "and do as I say."

"What shall I do?" I inquired feebly.

"Write up Old Meggs again."

"Write him up!" I exclaimed. "He guaranteed to lick me if I ever said anything about him again in the 'Tribune.'"

"Rats!" exclaimed the city editor.

He thought for a moment, and then resumed, "Guess I'll have to write the item myself, because you don't seem to know how to lay it on thick enough."

He composed an item, and handed me the copy of it. The complimentary remarks I had made about Old Meggs paled before his flowery language and superlative expressions.

"Now, so that you can say you wrote it," he said, "you just rewrite it in your own way, but don't eliminate any of the adjectives."

After a while he persuaded me to do so.

With fear and trembling I entered the church on the following Sunday. Old Meggs was there, as usual. He held a copy of the "Tribune" in his hand.

"Did you write that stuff!" he ejaculated.

Following instructions, I said, "Yes," and got ready to dodge. Instead of hitting me, a smile played on his face. Reaching out his hand he gave mine a hearty shake.

"Well," he replied, "I suppose you fellers have got ter do it, an' we chaps have got ter stan' it. I've been thinkin' 'bout them glass winders, and I've seen the builder, and he said he guessed he could get 'em in some way."

Another incident: A friend of mine, who, at the time, was the editor and proprietor of a high-class local newspaper, refused to carry the amount of local news, or what he considered unimportant news items, against the advice of his subordinates.

Over the coffee-cups we discussed the matter, and I sided with his editors, assuring him that I thought he was pursuing the wrong policy.

After much deep thought, he replied, "I'm be-

ginning to think you're right, and I'll tell you why. My wife and I spent last Sunday at the home of a relative located in a country town. Somebody told us that the village paper had an item about us in it. My wife and I spent thirty minutes hunting for it, and, honestly, my dear fellow, we were disappointed at not finding it."

It has been said, and with some degree of truth, that the person does not live who does not like to see himself in print, if what is said about him is complimentary, notwithstanding that many people show apparent disgust at unimportant items.

Of course, the great city newspaper cannot refer to many things which would be of interest to the readers of smaller papers, but during the last few years many of the great city dailies have introduced departments, under headings like, "Table Talk," "The Observer," "Men and Things," etc., which contain items which are not far removed in character from the local news appearing in the country newspaper.

Therefore, I say to you, if you are considering a journalistic career, and do not have a "nose for news," and cannot grow one after persistent

effort, that it will be well for you to reconsider your decision to enter the newspaper business, and take up some other calling.

While the editor himself may not have to practice "nosing for news," the chances are that his present proficiency and ability to write upon the current events of the day are due, in large measure, to the experience he obtained by gathering news as a reporter.

I would most emphatically advise the would-be journalist, whose ambition it is eventually to occupy the editorial chair, to obtain experience in the reportorial ranks, and to remain several years as a reporter, before attempting to occupy another journalistic position.

The editor or reporter, who depends upon what comes to him, is going to be out of material and out of a job.

The efficient journalist goes after things, not necessarily as a reporter, but he is on the alert. He is not merely a storehouse, with many entrances and few exits; he collects that he may distribute, and he knows how to get at things as well as to use what he obtains.

While the average literary writer would not make a good journalist, and would hardly succeed as a reporter, the first-class newspaper man, with reportorial experience, may graduate into literature. Many of our best literary writers have served apprenticeship as reporters, and have occupied editorial chairs.

It may be said, subject to exceptions, that the man who does not possess the faculty of obtaining news will not be prolific in gathering material for any literary plot or action, which would be likely to interest the readers of story.

CHAPTER XXIII

The Space-Writer

THE great daily newspaper, and practically all newspapers, with the exception of the majority of the weekly papers, employ, or accept the work of, what is known in the craft as "space- or piece-writers."

The space-writer, or the man-on-space, as he may be called in the vernacular of the sanctum, does not receive a regular salary for his services, but is paid for what he writes, or rather for what is accepted and published of what he produces, the price being based on the scale of a column, which, in the average newspaper, measures about two inches in width by from twenty to twenty-one and a half inches in length. A twenty-inch column contains about two hundred and forty lines of type, Six Point size, set solid (that is, without spaces between the lines), and

each column will average about seventeen hundred words.

The space-writer may not be paid for the space occupied by the headings.

There is no standard price for space-writing, but comparatively few newspapers pay more than five dollars per column, and from that up to even twenty-five dollars a column for matter of importance; but ten dollars per column may be considered about all one is likely to receive for the work, unless it is of unusual importance or is exclusive.

Weekly newspapers pay from two to three dollars per column.

Most of the local news appearing in the daily newspapers is obtained by the regular staff reporters, who are on salary, and many of them would receive double the income if they were allowed space rates for what they bring in.

A space-writer, unless he be a suburban reporter, devotes the larger part of his time to the preparation of special articles, which may not be considered as pure and simple local news, although they may have a local flavor.

The range of subjects is large, including interviews with prominent men and women, and articles descriptive of anything which would interest the public, from the history of local bridges to an account of the first train which entered the pioneer depot.

Many of these space-writers occupy other positions, and do not depend wholly upon newspaper work for a livelihood.

In every large city there is room for space-writers, but their income, unless they be especially proficient, is likely to be precarious, for it is obvious that the newspaper will purchase of them only what it cannot readily obtain from its regular staff editors and reporters.

Some reporters, however, prefer space rates to regular salaries, because they may work when and where they please; and, if they possess unusual ability, they may obtain more money than they would be likely to receive if they occupied salaried positions.

The space-writer naturally comes in competition with regular staff men, and he must be able either to get hold of news which the regulars have

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not obtained, or produce something out of the usual line of reporting or writing.

Some regular newspaper reporters do space-work on the side.

I have continued this subject in the chapter entitled "The Writers of Special Articles."

CHAPTER XXIV

The Writers of Special Articles

THE demand for special articles upon every pertinent subject, and especially for the unusual and sensational, is responsible for a large number of journalists, who devote the better part of their time to the preparation of what may not be considered regular news, and yet has local flavor, and is, or is supposed to be, of interest to the average newspaper reader.

These writers are usually men of considerable education, many of them being college graduates, and most of them possess distinct literary ability. Some of them have made their mark in literature, and are the authors of popular books. They may or may not have had experience on a newspaper, but I think the majority of them have served in the ranks. Their acquaintance is large, and they keep themselves well informed about current events. They can write upon almost any sub-

ject, and make a specialty of obtaining interviews with prominent men.

For example, let us suppose that there is much public interest in the spread or cure of tuberculosis. The special writer interviews several leading physicians, and makes up his article from what is told him, or else presents what is said verbatim, with more or less introduction.

A railroad may suffer from frequent disasters, and the occurrence of accidents may seem to be epidemic. The special writer interviews railroad men and others, familiarizes himself with the history of railroad accidents, and makes up an article which covers both the past and the present. He interviews actors and actresses, and presents prominent features of the modern drama, connecting them with the history of the stage.

The pure food agitation gives him material. He takes up the educational side of life, and presents expert opinion culled from the interviews he has with prominent educators. Crime offers a fertile field.

Many of these articles occupy an entire page,

and are copiously illustrated, usually from photographs.

While these special writers are paid by the column or page, the majority of them receive more for their work than do the regular space-writers of news. High rates are often paid for articles by leading men, who are not necessarily writers. For example: a new superintendent of schools is engaged. A newspaper, which will not pay its regular space-writer more than five dollars for matter obtained from an interview with the new superintendent, will give the superintendent from twenty-five to even forty dollars for an article over his signature.

A few of these special writers depend upon their articles wholly for a livelihood, but most of them occupy salaried positions or do regular literary work.

A proportion, and, perhaps, a large one, of special articles is sold to the syndicates, and distributed by these companies to a dozen, or to even several hundred, newspapers. The syndicate, as a rule, will pay the writer more than he will receive from any one newspaper.

The special writer, then, may be considered both as a journalist and as a literary man. If he is able to succeed as a story writer, he can add to his income by producing special articles; and if he is an expert at special-article writing, he can probably succeed along regular literary lines.

CHAPTER XXV

The Art Department

THE great daily newspaper, and many of the smaller ones, maintain what are known as art departments, which furnish them with the illustrations that are not supplied by the syndicate companies.

Connected with this department are one or more photographers, who usually give their entire time to the paper. They work in conjunction with the reporters, and take photographs whenever it seems desirable to do so.

In connection with this department is a photo-engraving plant, which can produce, in less than one hour, a plate from a photograph suitable for newspaper use.

Many of the newspapers illustrate all important events, including banquets, fires, and accidents, and run portraits of important or notorious personages.

The art department carries plates in stock, shelved and indexed like books in a library, to be used when occasion requires.

Many of the illustrations appearing in the newspapers, however, are furnished by the syndicate companies, which distribute either stereotype plates or matrices, but all local illustrations must be obtained by those directly connected with the newspaper's art department.

The manager of this department, and his assistants, are not necessarily journalists. A few of them are writers. They do the work designated by the editors and reporters.

Besides the syndicate and the newspaper art department, there is, in every large city, a photographer who makes a specialty of carrying photographs, principally of prominent personages, which he copyrights. These photographs may be obtained at a price, which includes the right to publish them.

Reporters are usually instructed to obtain photographs of persons written about, and pictures of the scenes of their stories. If they cannot get

them, the photographer is detailed, or he accompanies them in the first place.

These photographers use instantaneous cameras, and are experts at focusing. If they were not, it would be impossible to obtain even fairly good pictures of men and things, which must be taken by snapshot.

The use of illustrations has become epidemic with more than half of the metropolitan newspapers, and the photographer is a necessary attaché. With the aid of quick-acting plates, and the modern efficiency in engraving, pictures of nearly every event may be procured and published within the period of hardly an hour. Illustrations of thousands of burning buildings have appeared in the newspapers while the firemen were endeavoring to extinguish the flames.

CHAPTER XXVI

Night Work

EDITORS and reporters of newspapers, whether or not morning editions are published, do at least a part of their work in the night.

If the paper has a morning edition, the night staff begins at about two o'clock in the afternoon, and works until midnight or even later. The editor-in-chief, and all of the editorial writers, however, are not necessarily on duty after dark, provided one or more of the assistants remain in the office until an hour or so before the newspaper goes to press, that they may, if necessary, editorially comment upon an important event.

If the newspaper publishes only an evening edition, and there are one or more morning papers in the same city, very little night work is done by either its reporters or editors, as much of the news

can be "borrowed" or taken from the morning editions of its contemporaries.

If the newspaper publishes both a morning and evening edition, the day and night staffs interlap each other to some extent.

Newspaper men may not be able to keep regular hours, and are dependent upon news and other conditions. They may be dismissed at eleven o'clock at night or may have to remain until two o'clock in the morning. If, however, they take good care of themselves, eat their meals regularly, and establish consistent sleeping hours, night work will not necessarily injure them. In fact, I know of many strong and rugged men, who are on duty the greater part of the night, and yet are apparently as healthy and robust as are those who do day work. Health is dependent upon regularity. If one works late at night, he must sleep late in the morning.

CHAPTER XXVII

News-Distributing Companies, or Associations

SEVERAL years ago there were established associations made up, owned, and controlled by the newspapers subscribing for their services. These associations maintain offices in the principal cities, and employ several thousand men, comparatively few of whom are on the office staffs. Each association has its head, who receives a large salary, probably not far from ten thousand dollars a year; and territorial or branch managers, who are paid from two to five thousand dollars annually.

Each office maintains a staff of editors, whose duties are to edit or revise the news which is sent in.

The association employs one or several men in every large city, and the rest of the country is divided into districts, one or more men being responsible for each district.

The so-called "home" editors, and their assistants, give their entire time to the work of the association; but the majority of the news-gatherers are reporters connected with local newspapers. These reporters send to the nearest branch office, or to the head office, usually by wire, everything which is supposed to be of interest to the readers of a section or of the whole of the country.

For example: a news-gatherer located, say, at Springfield, Mass., will telegraph to the association office, in Boston, any event occurring in Springfield or vicinity, which he thinks would interest the inhabitants of Massachusetts, or of New England, or of the entire country. If the news he sends in is not likely to be of interest to other than Massachusetts readers, the Boston office will not telegraph it to any papers outside of the state. If it is of more than state interest, it is sent, in whole or in part, to newspapers located outside of the state, and even to those on the Pacific coast.

The branch or head office may be considered a hopper, into which is thrown the news coming

from thousands of reporters located in as many cities, towns, or districts. This office adapts the news to the newspapers which are members of the association, sending the news in its entirety to certain newspapers, and half, or even less, of it to papers farther removed. The association is really a distributing institution, receiving the news of the world, usually by wire, and distributing it to its members, giving each newspaper the amount which it is entitled to.

Each newspaper pays to the association an amount per week based upon the average number of words it receives. This service costs the great newspaper a thousand or more dollars a week, while the smaller newspaper may not pay more than forty-five or fifty dollars for the news it receives. Where there is more than one newspaper belonging to the association in a town, the news is written by the use of carbons, the same matter being sent to each paper.

The reporters connected with these associations either work upon salary or at space rates. If upon salary, they receive from two hundred to even two thousand dollars a year; and five dol-

lars or more per column, if they are space men.

Most of the general and telegraphic news appearing in the large newspapers comes from an association, although the great newspaper frequently carries special telegraphic news, which no other newspaper receives until after the newspaper paying for it has published it.

By this arrangement, or system, the newspaper can obtain the news of the world at a very much lower cost than would be possible if its news was collected or obtained by reporters or correspondents connected with it.

The managers of these associations, and their assistants, are invariably journalists of wide experience, and some of them may have been editorial writers.

CHAPTER XXVIII

Plate Matter

PLATE matter, or boiler plate, is the technical term used for all matter, including the news, which is not set in the composing rooms of the newspaper printing it, but is purchased by the newspaper in the form of stereotypes from companies which are located in the principal cities.

These concerns handle every class of matter, including telegraphic news, general news, stories, articles (with or without illustrations), cooking recipes, humorous stories and sketches, and general matter of every kind. They employ editors and a few reporters, but a part of what they handle is taken from newspapers and from other periodicals.

The matter is set on the linotype or monotype, and is made up into columns, which are stereo-

typed. The newspapers subscribing to the service are furnished with what are known as "patent blocks," which have adjustable bases for the holding of the stereotype plates. These plates are the same as ordinary stereotypes, except that they are somewhat in the form of a "T," the descending part being made of lead, which fits between the blocks or bases. This arrangement materially reduces the cost.

Some of the matter is furnished in matrix form, but the matrix cannot be used except by newspapers carrying stereotyping plants, and very few of the weekly newspapers are equipped with them.

The plate-making company furnishes two kinds of services: First, general or telegraphic news at a specified price per week, or by the piece. The company sends to the newspapers proof sheets of what is in type, other than telegraphic news, and the newspaper purchases what it wants by the column or page, usually by the page. The price is very low, and seldom exceeds a few dollars a page, and there is a rebate on the return of the plates.

Thousands of country newspapers, including dailies, subscribe for this service, at a very heavy saving in cost of composition. A third or a half of all of the general and telegraphic news appearing in the daily newspapers, published outside of the large centers, comes by express and not by wire. The plate-making company maintains a news-gathering and -handling force, and supplies its subscribing newspapers with stereotyped plates sent daily by fast express.

Let me present, for an example, an evening paper published in a city of, say, fifteen thousand population, and not more than a hundred miles from a large city. The plate-making company gathers the news occurring several hours later than that which appeared in the morning papers, stereotypes it, and delivers it to the local newspaper in time for its publication in the same afternoon.

Most of these small dailies are members of a press association, and receive telegraphic news, but, by the use of this plate matter, they can present what occurs throughout the world at a much less expense than if they received all of

their news by wire, and set it in their own offices.

The plate companies also furnish uncompromising and general editorials, which some of the papers use in connection with home-written and -set editorial comment.

These plate companies handle syndicate matter, and furnish plates or matrices of it to many of the large newspapers.

The editors and reporters employed by the plate-making companies receive the salaries paid on the average daily newspapers, but it is not necessary that they be expert at editorial or other work, except those who write the "plated" editorials.

These editors are usually desk men, and have little opportunity for the display of originality.

Connected with the plate-making company, however, are one or more thoroughly trained and seasoned journalists, who are competent to originate, and to obtain, special articles and other matter which the service demands.

These companies offer very little opportunity for the outside writer, so far as news-gathering

is concerned; but they will pay fair prices for special articles and stories and for department matter. Their work is similar to that of the regular syndicate companies, of which I have spoken in another chapter, except that they handle telegraphic and other news, while the so-called syndicate company confines its work to the distribution of stories and articles.

CHAPTER XXIX

The Syndicate

THE syndicate publisher is a modern institution. Until quite recently he did not exist. The syndicate furnishes to newspapers of every class, every grade and kind of matter, presumably acceptable to the common reader.

The syndicate purchases an original manuscript, or the matter may have appeared in book form or in some magazine. If the latter, it obtains the privilege of selling it to one or more newspapers. The matter is set in type, and a number of proofs are taken of it. Most of it, however, is stereotyped, and is sent out in the form of plates or matrices.

The syndicate company usually pays either a lump sum for the newspaper rights of an article, or it may reimburse the author by giving him a percentage of the gross receipts.

The story or article in proof is submitted to the newspapers, but only one paper in a city, town, or territory is allowed to subscribe for it.

The newspaper pays a stated price for exclusive rights within the field of its circulation, this sum varying with the size of the newspaper and the importance of its territory.

Probably the highest sum paid by any one newspaper for a syndicate article or story has not exceeded three hundred dollars per chapter or article, but the average price is not more than one or two dollars, and occasionally runs as low as fifty cents. Even at the lowest price, the syndicate company may realize quite an amount, because, after the article is set in type, the expense is limited to the taking of proofs and postage, to which, of course, must be added the overhead cost of running the business. If it is set in plates, an extra charge is made.

Practically all of the matter appearing in the average newspaper, other than news and editorials, including the great majority of the special articles, except those of local character, come from the syndicate company.

The establishment of the syndicate is both advantageous and disastrous to the writer: advantageous, because he is likely to receive a larger sum for his work than would be given him by any one newspaper; and disastrous, because it decreases the demand for literary productions.

It is obvious that no one newspaper, even if very successful, will pay an author a hundred dollars for an article or story when it can purchase as acceptable matter for a few dollars.

The public, however, is benefited, because by this arrangement it is able to obtain in the newspaper a higher grade of composition than would be likely to occur if the newspaper was obliged to pay the author's price.

Country newspapers seldom, if ever, pay the author directly other than for news. The great bulk of the matter in the country newspaper, outside of the local news and the editorials, comes in the form of stereotypes, which are furnished to the newspaper; or a portion of its contents is not only set, but is printed by an outside company. Some of this plate matter, other than news, is copied, the author of it receiving no re-

muneration from the plate-making company, or being paid for his work at very low rates.

Most of the miscellany, including cooking recipes and general advice, which appears in the country newspapers, is plate matter, usually prepared or compiled by one of the editors, or by outsiders who work by the column.

Most of the humorous articles, either wholly in text or with illustrations, which are carried by the newspapers, come through the syndicates, who employ artists as well as writers. It is said that one humorous artist receives as much as twenty-five thousand dollars a year for the work of his brush, combined, of course, with a limited amount of wording.

The great newspaper, however, carries on its regular staff one or more cartoonists, who in most cases give their entire time to the newspaper engaging them. These artists receive from one to ten thousand dollars a year, three thousand dollars being the average salary. Their local sketches are used exclusively by the newspaper employing them, but many of their cartoons and

other work are syndicated by the newspaper, that the expense may be divided.

The syndicate business, including the handling of stories, has grown to immense proportions, and is a trade by itself. It offers little opportunity to regular reporters, as most of the matter paid for is either written by regular staff editors or by special-article writers.

This subject is discussed further in the chapters entitled "'Patent Insides' or Coöperative Newspapers" and "News-Distributing Companies or Associations."

CHAPTER XXX

"Patent-Insides" or Coöperative Newspapers

COMPARATIVELY few newspapers published weekly in the country towns are wholly home-set or home-printed. Probably seventy-five per cent of them use what are called "patent insides," and are known in the trade as coöperative newspapers.

The term "patent insides" is a misnomer, because half of the papers have "patent outsides," and a patent was never granted to the scheme.

The coöperative, or so-called "patent insides," newspaper is one which is only partially printed at the office of publication. The outside pages, or the inside pages, are set and printed by the coöperative newspaper publisher, and the matter on the blank pages is set and printed by the individual publisher.

The coöperative pages contain one or more

stories or articles, miscellany, home hints and cooking recipes, humorous stories, and sometimes general news of the state or nation. Occasionally noncompromising and unpolitical editorials appear.

This coöperative matter is intended to be about what the local publisher would use if his paper were wholly home-set and printed.

The coöperative newspaper publisher obtains his profit usually from the general advertising, which appears on the pages he handles, because the price charged the local publisher is not more than sufficient to cover the cost of the paper, the composition, and the presswork.

By this scheme, the newspaper publisher is able to present his readers with an acceptable paper, and at a very much less expense than would be possible if the whole of it was home-set and -printed; and thousands of local papers could not be published if it was not for this coöperative feature.

The public demands quantity as well as quality, and a paper to be profitable must be of fair size.

The average country newspaper does not receive sufficient support to allow it to incur the expense of entire home production.

The coöperative newspaper publisher does not always furnish high-grade matter: first, because the average reader does not require it; and, secondly, because the expense would be prohibitory.

The coöperative newspaper publishing concern has offices in several cities, from which editions appropriate to their territories are published. It maintains a small editorial staff, but does not employ reporters. These editors, who receive salaries which are about the same as those of editors in papers located in cities of from fifty to a hundred thousand population, devote most of their time to clipping and compiling, for the coöperative pages contain comparatively little original matter beyond the running of a syndicate story. These editors have served apprenticeship on daily newspapers.

As the matter they produce has a very general circulation, none of it must be political or antagonistic to the average reader. It must be un-

compromising to the extreme. The editorials are thoroughly general and adapted to every class of reader, that they may not compromise the newspapers carrying them.

The coöperative newspaper publisher employs several advertising men or solicitors, who receive salaries equal to those paid by the daily newspapers.

This subject is further covered in the chapter entitled "Plate Matter."

CHAPTER XXXI

Schools of Journalism

THERE have been established, recently, institutions which claim to impart a theoretical or a working knowledge of journalism. These schools are in their infancy, and their efficiency has not been thoroughly tested.

While it is obvious that the best newspaper school is in the office of the newspaper itself, and while comparatively few money-making or practical arts can be taught academically, or within the walls of a school-room, it is probable that a good school of journalism, properly officered and with experienced newspaper men as active instructors, may be of much assistance to the would-be newspaper man.

The eyes of the newspaper world are turned upon these institutions, and time will demonstrate their usefulness, or will prove them to be failures.

I am not advising for or against these institutions, because they are all in the experimental stage, and nobody at the present time can correctly diagnose their probable efficiency. Whether they succeed or not, it will be several years before they will take the place of actual experience in newspaper offices.

There have been established several correspondence schools of journalism, which claim to be able to teach this calling. So long as the efficiency of the residential institution remains in doubt, I think that I may assume that journalism cannot be taught by correspondence, except in a theoretical or automatic way.

I do not see how it is possible for any correspondence school to pass, through the mail, material likely to be of much benefit to the pupil in journalism. If these schools depend upon membership fees for their support, it would seem to me to be obvious that they cannot succeed without a large enrollment, with a small staff of instructors. It would also appear to me to be evident that a large number of pupils cannot receive much personal attention or working in-

formation, if the school is to succeed financially.

Before joining any correspondence or other school of journalism, I would advise the reader to obtain the announcements of all of the schools of journalism, and to show them, or to send them, to several first-class newspaper men. If the majority of these trained journalists recommend any school, the inquirer may seriously consider it; but I would not advise him to follow the advice of any one journalist, because he may be biased in favor of the school or be connected with it. If, however, three or four able newspaper men speak well of it, the inquirer has good reason to consider it favorably. If the school is doing good work, some one outside of its faculty knows about it, and some of its graduates are engaged in newspaper work. Representative editors-in-chief and city editors are in a position to judge it fairly.

I believe that no one can become proficient in journalistic work until he has come in contact with it, and I am inclined to feel that, for the present, at least, one is not likely to obtain a working knowledge of journalism, and certainly

not the practice of it, unless he serves in the ranks.

Recently there was established a new school of journalism by a large endowment, and I hear that this institution proposes to give its pupils opportunity to practice. The school, I understand, is to be directly connected with several large newspapers, and will not be, therefore, wholly academic. In this, as in many other things, I repeat what I have said: when in doubt, go slow; when in much doubt, don't.

CHAPTER XXXII

The Small Daily Newspaper

IN the chapter entitled "Country Newspaper Opportunities" I have spoken at length of the personnel of the seventeen thousand or more weekly newspapers published in the country towns and villages. In this chapter I will discuss the daily newspapers located outside of the large commercial centers.

Many of these newspapers are conducted practically the same as are the great metropolitan dailies, except that they maintain fewer departments, or merge several of them into one, and employ a lesser number of men upon their staffs.

Until quite recently, comparatively few towns in the East, with populations of less than fifteen thousand, supported a local daily newspaper; but at the present time practically every Eastern center has one or more dailies; and some towns, with

not exceeding five thousand population, are supporting enterprising daily newspapers.

The reason for the past absence of daily newspapers in the Eastern towns was due to three conditions: First, the proximity of most of these towns to larger cities, whose newspapers covered them. Secondly, to the conservatism of the East. Thirdly, because until somewhat recently the local newspaper had to be largely hand-set, as there were no facilities for obtaining a part of the news in the form of plates.

The establishment of plate-making news companies has reduced the expense of publication, and has enabled publishers to maintain profitable newspapers at a cost materially less than would have been possible a few years ago.

The small daily newspaper was born in the West, many communities of hardly two thousand population being sufficiently progressive to encourage its publication. Then, the West is more sparsely populated, and the inhabitants of many of the towns are unable to obtain a large city daily until after the news of the day is stale. Western merchants are, undoubtedly, more pro-

gressive than are their Eastern brothers, and are more liberal advertisers. Even the South, so far as journalism is concerned, has outranked the East, if we take population into consideration.

There are scattered throughout the country, and particularly in the West and South, a large number of daily newspapers, which are a credit to the craft, and yet can live, and give satisfactory service, with not more than three or four editors and reporters combined. These newspapers, however, have a large corps of outside correspondents. They are able to live and to make good, largely because the local merchants are progressive and liberal advertisers, and because the people of the West and South are willing to pay more for their papers than are those in the East.

A daily newspaper in the West and South is frequently sold at three, four, or five cents per copy, while most of the local small newspapers in the East are unable to obtain more than a cent a copy.

The better class of provincial newspapers maintains a telegraphic service at an expense of

about a hundred dollars a week, although some of them may not pay more than thirty-five or forty dollars a week for the news received from the association.

Two good staff reporters can cover many local territories, and one or two editors, who may or may not be proprietors, are sufficient to do the work outside of the actual reporting.

Many daily newspapers, however, published in cities of fifty thousand or more population, are conducted upon metropolitan lines; but, of course, they maintain smaller staffs than those employed by the great daily newspapers.

It has been said that if all of the journalists in America were to cast their ballots for the most perfectly balanced, and most thoroughly journalistic newspaper in the country, the majority of votes would be given to one published in a city of about ninety thousand population, and located in the East. This newspaper, which was established when its local community, including its environs, hardly exceeded fifty thousand population, has an international reputation, and with few exceptions is quoted from more than any

other daily newspaper in America. It owns its building, and is conducted upon high metropolitan lines, with a staff of writers exceeding in quality most of those of papers published in cities of several hundred thousand inhabitants. It is considered, by thoughtful and discriminating newspaper men, as a genuine daily text-book on journalism.

It is difficult to state the salaries paid to editors and reporters working for the smaller newspapers, because the majority of editors are publishers or proprietors, or are financially interested in their papers. Generally speaking, the salaries paid by these newspapers are twenty-five or more per cent less than those of the great metropolitan dailies, taking the reporters and editors as they run, few of these small dailies paying more than three thousand dollars to any one connected with them.

The majority of these smaller newspapers are published in the evening, as an evening paper can be produced at a much less cost than can one issued in the morning.

The staff of the so-called provincial daily

newspaper consists of one editor, who is usually proprietor or publisher; and an assistant, who writes some of the editorials and acts both as general editor and as city editor. Under him are two or three reporters and any number of outside correspondents.

I am acquainted with several country daily newspapers, which manage to exist and fairly well to cover their fields, with regular staffs consisting of one editor and one reporter; but, of course, they have a large number of paid and unpaid outside correspondents.

Those connected with the smaller dailies have, as a rule, much better opportunity to learn journalism than do those on the staffs of the great metropolitan newspapers. They are given larger latitude, and come in closer touch with men and things, than do those who are often but single wheels in the great metropolitan machine.

Several of these smaller dailies are exceedingly profitable. Many of them own their buildings, and maintain job printing plants. They have to meet, of course, the competition of the great newspapers, for many of the metropolitan jour-

nals cover hundreds of miles of territory; but, as it is obvious that the great newspaper cannot more than indifferently handle local news outside of its place of publication, the progressive local daily can obtain a constituency preëminently its own.

CHAPTER XXXIII

Country Newspaper Opportunities

COMPARATIVELY few country newspapers, — newspapers published in country towns or villages, and usually weekly,— could exist, or make both ends meet, without the maintenance of job printing departments.

The majority of country editors and publishers are of necessity, if not from choice, practical printers; although many of them do not stand before the case or feed the printing press.

Unless the newspaper is published in a large center, and, consequently, is able to maintain several departments, the publisher attends to, or writes, the editorials, and is responsible for everything which appears in his paper.

He may, further, act as superintendent or foreman, delegating this work, when absent or indisposed, to one of his compositors or pressmen, who may not be called the foreman.

Thousands of country newspapers, including the job offices accompanying them, are handled editorially and mechanically by the editor or publisher himself, two or three compositors, and a boy, known as the printer's devil, one of the compositors acting as foreman.

Reporters are not employed, except by the larger weeklies, the editor obtaining or writing all of the matter appearing in his paper, the majority of which is sent in, or comes from regular or transient correspondents, who are paid only a few dollars a week, or work for "glory."

The editor manages the business, and may even keep the books and superintend the job printing department.

With the aid of what is known as the "patent inside," and stereotype plates, it is possible for four persons to edit, set, and publish a respectable newspaper, and, further, to handle the job printing.

Country newspapers, as a rule, do not solicit advertising, the local advertising coming in without pressure, the general advertising being received from the advertising agents.

There would appear to be no reason, however, why the country publisher should not make strenuous effort to obtain advertising from the local merchants, and thereby increase his receipts.

The country editor or publisher obtains his income, or makes his living, from three sources: First, from the sale of the paper. Its circulation, however, unless it is located in a large center, is not likely to exceed a thousand copies per issue, and many successful newspapers print not more than half that number. The subscription price seldom exceeds two dollars a year, and is usually a dollar paid in advance, or a dollar and a half if not so paid. Deducting the losses which come from unpaid subscriptions, it is probable that the circulation of the average country newspaper does not bring in more than eight hundred dollars net per year.

Secondly, from the income which comes from the receipts of the advertising. Seventy-five or more per cent of this advertising is that of local merchants, the balance coming from advertising agents, and being of a general character. The

advertising receipts run from five hundred to even several thousand dollars a year, the average not exceeding fifteen hundred dollars, although there are quite a number of country newspapers receiving annually from three to five thousand dollars from advertising.

Thirdly, from the revenue or profit resulting from the job printing department. It is impossible to average this income, because some country printing offices are fortunate enough to obtain a large amount of local or town printing, and do work for concerns in other towns or cities.

Hundreds of country editors do not enjoy an income, or profit, of more than a thousand dollars a year, while many of them earn as much as two or three, or even five, thousand dollars.

A country newspaper and printing office can be run very economically. Many newspapers own their own buildings, or, if they do not, they can obtain the whole or part of the building at a very low rental, probably less by the year than the large city business man pays for a well-located office.

The compositors work at moderate salaries,

and women and boys are frequently employed, or they are paid so much per thousand ems, the scale being somewhat less than that maintained in the cities.

Job printing, however, with the exception of the setting of straight reading matter, is done by those on salaries.

Many country editors work at the case and press, and thereby reduce expenses.

As most country newspapers are hand-set, and as very few of them use the linotype or monotype, a sufficient plant can be had for as little as fifteen hundred dollars, or from two to three thousand dollars with a fairly well-equipped job printing outfit. A few country newspapers are set on the linotype or monotype, which cost several thousand dollars, and a typesetting machine is sometimes used. Many of these typesetters are sold on installments, and their use is rapidly increasing.

The majority of country editors are graduates of the common schools, although some of them have passed through college. To succeed, they must have a fair English education, and some

knowledge of business. Their profit depends upon economy, as well as upon progressiveness or enterprise.

Very few country editors and printers fail, unless they are located in very small towns, or suffer from severe competition, or are extravagant and attempt to produce a better paper than their constituency will support.

Notwithstanding the small income of the country editor, he is better off financially, and otherwise, than are ninety-nine per cent of the city journalists. If he is a steady worker, and has as much as ordinary ability, he is reasonably sure of making a living, and he can obtain it without night work or overwork. If he is a decent sort of a fellow, he will be considered the leading man, or one of the leading men, of his community. He has not only a local habitation, but a local name of consequence. He is often the best-known and most respected individual in his town.

I am of the opinion, and I speak advisedly, because I have learned the newspaper business from the case to the editorial chair, and from washing the roller to the feeding of the press, both in the

city and in the country, that the average country newspaper man is likely to accumulate more money and have an easier time in the getting of it, than it is possible for his city brother to obtain in the fierce competition and turmoil of metropolitan journalism.

If the country editor has ability, he stands a hundred times better chance of being elected to a town, state, or national office, than does the city newspaper man.

He can, at far less effort, become prominent both socially and politically. If he knows his business, his income is reasonably secure. He may be the manager of little, but over that little he is supreme.

Most decidedly would I advise the would-be journalist, if he lives in the country, to remain in the country. I would even go further, and advise nine tenths of city journalists to consider the purchase of a country newspaper.

Any bright and reliable newspaper man, if he is not devoid of business instinct, can purchase a country newspaper, with a first payment as low as a thousand dollars, and even less. If he at-

tends to business, he can enjoy an income of from a thousand to three thousand dollars a year, and, as living in the country is much less expensive than maintaining a residence in the city, he is likely to live better, and to save more money, than would be possible with double the income in a large city.

As there are over twenty thousand country newspapers, and as there are many opportunities for the establishment of new ones, it is not at all difficult to discover an opening.

Newspaper publishers, like other men, die or retire, and their property is for sale. As comparatively few papers are sold for all cash, a good reputation and some ability, with little money, are sufficient for the procuring of a profitable country newspaper.

The would-be buyer, however, should give preference to the paper published in a growing town, even though it is not much more than self-supporting. Prospects, as much as intrinsic present values, are of importance.

If the new owner attends to business, and is competent, and will practice economy for a few

years, he can liquidate his indebtedness from out of the profits of his paper.

The country editor is the most independent man on earth. He is pretty sure of a living income, and he does not have to overwork, although his labors are confining.

His property, if well managed, is likely to increase in value, and although he may not accumulate a large sum, or ever enjoy a magnificent income, he can, if he will, get all of the necessities of life out of his business, and some of the luxuries.

He may live near his office, or even next door to it. He does not have to devote one hour, or two hours, of his time every day to traveling between his home and the office, as does the city newspaper man. He has little or no night work. He does not have to be brilliant. If he is steady, painstaking, cautious, and economical, and behaves himself, he will get out of life practically all that is worth having, will occupy a prominent local position, and will live longer than does his city brother.

The average country newspaper editor, al-

though his entire property, including his home, may not inventory for more than three or four thousand dollars, is better off financially than are ninety-five per cent of city journalists, and I may say ninety per cent of city business men.

While the country editor or publisher remains close to his journalistic grindstone, he does not have to keep his nose upon it. His work is confining, but not strenuous. He has the time, and the opportunity, to enter politics, to practice philanthropy, to become an educator, and to obtain fame and an extra income from the writing of books and other literature.

Many an editor of a country newspaper uses his paper and printing office as the basis of livelihood-making, and takes up other work, which he could not handle if he were not well-founded in country journalism.

Some of our ablest literary men obtained their start in life, their experience, and incentive to do things, while occupying the editorial chair in a country newspaper sanctum. Many of our most prominent men, including statesmen, graduated from the country newspaper office, and have never

attempted to meet the strenuous competition of city journalism or business.

The principle or policy of beginning at the bottom, and of mastering every rung of progression's ladder, as one moves upward and onward, applies to every vocation, and especially to journalism. The majority of our gold-bespangled commanders of floating palaces, obtained their commands because they learned wind, water, tides, bars, reefs, and coast lines, while they were close to danger as masters of sailing vessels, and this experience enabled them to handle the great steamship carrying a crew and passenger list equal to the population of a town.

Almost any man with a common school education can edit a country newspaper, but I would not advise any one to take up this calling, if he does not love the work, for journalism requires not only labor, but love of the work at hand, and a naturally developed desire to enter this field.

Country journalism, to one who likes it, offers the maximum of comfort at the minimum of anxiety.

Therefore, I would advise the would-be journal-

ist of the country not to fix his ideas permanently upon the sky-scraping tower of city journalism to the exclusion of health and happiness, which may be his if he remains in the country, even though his printing press must be turned by hand, and his sanctum be in close proximity to the type-case and the ink-barrel.

I would hold the plainly framed picture of life in a country newspaper office before the red-rimmed eyes and pale and sallow cheeks of those struggling city newspaper toilers, who are likely forever to live at the base of the monument of metropolitan fame, and who may not hope to arrive nearer than at a gazing distance to the spot which they are not likely to reach save in their dreams.

CHAPTER XXXIV

Manuscript or Copy

EDITORIAL, news, and other newspaper matter should be written upon paper of standard size, which measures eight and a half inches from right to left by eleven inches from top to bottom. This size is not only the most convenient, both for the typewriter and for hand work, but it is the most economical, because practically all writing paper is made up in sheets seventeen by twenty-two inches, a single sheet making four sheets of manuscript paper.

The best stock to use is ordinary bond, which can be purchased as low as seven cents per pound. Sixteen pound weight is a good thickness. At seven cents a pound, five hundred sheets, seventeen by twenty-two inches, can be purchased for a dollar and twelve cents, to which should be added ten or fifteen cents for cutting. These sheets,

when cut up, give two thousand sheets of manuscript.

Bond paper is tough and strong and will not easily tear in the typewriter. No other quality of paper is as serviceable or as economical in the end. Ordinary news paper, however, can be used when the matter is to be written in pencil, but news paper is pretty sure to be torn in the typewriter.

Light yellow, light orange, light buff, light gray, or light blue is to be preferred to white, as it is easier for the eyes.

All newspaper copy should be very widely spaced, whether written by pen, pencil, or on the typewriter. When written on the typewriter, there should be at least two spaces between the lines, three are better, and some newspapers prefer four spaces. Wide spacing facilitates the reading of the manuscript, both by the editor and by the compositor, and there is room for interlining and changes. Single spacing should never be used.

The newspaper man should never use the eraser, either for the pencil, the pen, or on the typewriter.

Unless great pains is taken, erasures are difficult to make, and require time. The writer should draw his pen or pencil through words to be omitted, and use x's when writing on the typewriter. He should avoid interlining as much as possible, as it is better to cross out the words, and to begin again, than to confuse the editor and compositor with words or sentences written between the lines. The appearance of copy counts for nothing in the newspaper office, so long as it is clear and legible.

Each page of copy should be numbered with figures, which should be placed in the upper right-hand corner. If, by accident, a page number is omitted, it is not necessary to renumber the pages of the manuscript; write on the page before the omitted page, "No page No. 16," for example. If pages are added after the manuscript is completed, the pages need not be renumbered. In the left-hand corner of the inserted page write the number of the page preceding it, and follow the figure with "B," and be sure to write "A" after the figure on the page preceding it. If you do not, and the "B" page falls out, there is noth-

ing to show, except the break in the manuscript, that a page was added. If more than one page is inserted mark the second one with the figure followed with "C," etc. At the top of the last inserted page, write the words, "Next page (page number of the following page)." This connects the manuscript, and prevents possibility of confusion.

Unless your copy is very carefully written, it is well to place paragraph marks where they are needed. Otherwise the compositor may run in lines which should be paragraphed. It is also a good plan to place a ring or circle around your periods, if your manuscript is hand-written, so that they will not be confused with other punctuation marks. If, after your manuscript is written, you desire to capitalize the beginning of certain words for which you have used a small letter, it is better to mark three lines under the letter to be capitalized than to attempt to make the small letter a capital by writing the capital over it. Capital letters will be set in lower case, if you draw a light line through them. A single line drawn under a word signifies it is to be set

in italics. Two lines drawn under a word call for small capitals, and three lines stand for capitals.

Be very careful with proper names and technical terms. If you do not use the typewriter, print them in preference to writing them.

CHAPTER XXXV

Typewritten Copy

PRACTICALLY no large newspaper will accept a manuscript which is not written upon the typewriter. The reporters and editors are furnished with typewriting machines, and they must either typewrite what they produce, or have it done for them. They are given a uniform size of sheet, and at least two, and sometimes three or four, spaces are required between the lines.

Typewritten manuscript is demanded, because it is more legible, and because of the introduction of the linotype, which casts complete lines and not individual type. If a manuscript is not typewritten and carefully edited, the linotype operator will be confused, and too many corrections will be necessary after the matter is set; and these cannot be made economically on the linotype.

Local weekly newspapers, however, do not always insist upon typewritten copy, although much of it is written upon the typewriter.

The reporter or editor should, then, be able to manipulate the typewriter. A proficiency in spelling and punctuation is required, which formerly did not appear to be as necessary.

Of course, any mistakes will be corrected by the desk or other editor, but the copy should be clean, nevertheless.

Editors commanding large salaries often dictate their copy to a stenographer, who writes it out on the typewriter; but the majority of editors and reporters are required to do their own typewriting, and many of them are not able to dictate.

CHAPTER XXXVI

About Type

UNTIL 1452, when Gutenberg of Germany invented the movable metallic type, and the method of casting it, the few books published were either hand-written or crudely printed from engravings cut on wood.

Gutenberg earned the right to be considered one of the great forefathers of progress. Without his invention civilization would not have had a proper vehicle of progress.

Type and the printing press are responsible for the Art Creative of All Art.

Without printing the nations would have continued in isolation, and have been without means of intercommunication; and scholars would have been without opportunity to distribute their learning.

The product of the printing press has done

more for civilization than has anything else devised or produced by men.

However, enough of history. While what we are is not disconnected from what we were, modern life, anchored though it may be to the past, draws its nourishment from the present, and reckons its longevity by the prospects of the future.

Metallic type is automatically cast from a matrix, and in separate letters. A piece of type consists of a shank or base at one end of which is cast solid with it the face of the letter.

Ordinary Roman or body type is distributed into two cases, one known as the upper case, containing principally capitals and small capitals; and the lower case, which carries the small letters and the figures. In one case, room is left for spaces, which are placed between the words. These cases are placed upon a rack, the lower case being nearer the compositor and upon a slant, the upper case being back of the lower case, and tipped at a greater angle. The arrangement of the cases gives the terms, "lower case" and "upper case," which are commonly

used in newspaper and printing offices to designate small letters and capitals.

The type is set in what is known as a composing stick, or "stick," which the compositor holds in his left hand. He sets one letter at a time, from left to right and up-side-down. When the stick is full the type is dumped into what is known as the "live galley," and from there is locked up into a steel chase or frame, which is placed in the printing press.

Compositors or typesetters of regular straight body or reading matter usually work by the piece; that is, they are paid from twenty-five to sixty cents per thousand ems, irrespective of the size of the type set, provided it is not larger than 12 Point (Pica).

The em represents the width of the lower case "m," which is set upon a shank having the same width as depth. There is no larger shank than that of the em (m), and many of the letters occupy much less space, like i, t, or j. Therefore, the space of a thousand ems would probably require the handling of from fifteen hundred to

two thousand separate pieces of type, or type and spaces.

After the type is set and placed in the galley, it is measured by a type rule from left to right and from top to bottom. For example: if the type column width is, say, thirteen ems, and the depth one hundred lines, it would represent thirteen hundred ems.

Metallic or cast type, which is composed largely of lead, is divided, for convenience, into the following sizes:

3½ Point (Brilliant).

4½ Point (Diamond).

5 Point (Pearl).

5½ Point (Agate).

14 lines to the inch when set solid.

6 Point (Nonpareil).

12 lines to the inch when set solid.

7 Point (Minion).

Twice the size of 3½ Point.

8 Point (Brevier).

9 Point (Bourgeois).

Twice the size of 4½ Point.

10 Point (Long Primer).

Twice the size of 5 Point.

11 Point (Small Pica).

Twice the size of 5½ Point.

12 Point (Pica).

Twice the size of 6 Point. Six lines to the inch when set solid.

14 Point (English).

Twice the size of 7 Point.

16 Point (2-Line Brevier).

Twice the size of 8 Point.

18 Point (Great Primer or 3-Line Nonpareil).

Twice the size of 9 Point.

20 Point (Paragon or 2-Line Long Primer).

Twice the size of 10 Point.

22 Point (Double Small Pica).

Twice the size of 11 Point.

24 Point (Double Pica).

Twice the size of 12 Point.

28 Point (2-Line English).

Twice the size of 14 Point.

30 Point (5-Line Nonpareil).

Five times the size of 6 Point.

32 Point.

36 Point (Double Great Primer or 6-Line Nonpareil).

40 Point (Double Paragon or 4-Line Long Primer).

42 Point (7-Line Nonpareil).

44 Point (Canon or 4-Line Small Pica).

48 Point (4-Line Pica).

54 Point.

60 Point (5-Line Pica).

72 Point (6-Line Pica).

Six times the size of 12 Point. One line makes an inch.

Comparatively little metal type is made larger than 72 Point, and most type above this size is cut in wood, and is designated as 2-Line, etc., larger sizes being made to order. Some foundries, however, cast a few sizes above 72 Point.

The following paragraphs present the common sizes of regular Roman faces, and give an eye-picture of the relative proportion of type sizes. I have intentionally omitted 3½ Point, 4½ Point,

and 5 Point, as the two former are seldom used, and the latter appears infrequently even in footnotes. Few printers or newspapers carry type smaller than 5½ Point.

This paragraph is set in 5½ Point (Agate), the size almost universally used for the setting of "want," or other classified advertisements, in the daily newspapers, but it is seldom used for reading matter, except in closely printed books like small Bibles. The advertising space in the large newspapers, and in most of the magazines, is reckoned upon a basis of Agate measurement; that is, the number of lines of Agate, set solid, which will go into a single column space, irrespective of the size of display type contained in the advertisement. Fourteen Agate lines, set solid, make one inch. When the advertiser orders one inch of advertising space, he is entitled to as many words, if set in Agate, as can appear in fourteen lines of Agate, set solid. Although he may use any size of type which will fit the space, he pays a specified price per Agate line. For example: if the advertisement occupies one inch, and the rate is ten cents per line, the space costs one dollar and forty cents.

This paragraph is set in 6 Point (Nonpareil), the size of letter almost universally used for the news and other reading matter in the daily newspapers, and the smallest size appearing in books, except in the very few which are closely printed. It is frequently used for foot and marginal notes and for quotations, and it may appear in dictionaries and directories. Some country newspapers reckon their advertising on a basis of Nonpareil, which requires twelve lines to give the depth of an inch when set solid.

This paragraph is set in 7 Point (Minion), a size of type quite generally used for reading matter in high-class weeklies and in many small dailies. It often appears in books, and is very readable, provided the column or page is not more than three inches wide. It is an excellent size for footnotes and for quotations, and is much used in job work.

This paragraph is set in 8 Point (Brevier). The majority of country newspapers set their reading matter in this size of type, and it appears in quite a number of books, especially those of paper covers. It is a very readable size, and is adapted to every class of reading matter, but the width of the lines should not exceed three and a half inches. Some of the magazines are set in Brevier.

This paragraph is set in 9 Point (Bourgeois), which is occasionally used for the reading matter of country newspapers, and for magazines and class publications. It sometimes appears in circulars and catalogues, and is readable under all conditions, if the width of the lines is not greater than four inches.

This paragraph is set in 10 Point (Long Primer), a size that is very "filling," and is used largely by magazines, and other publications which are not newspapers. It is seen in a good grade of books, and is an excellent size for catalogues and circulars. It is the smallest face that should appear in a flyer or handbill, and then it should be used only for secondary matter. It is adaptable to the descriptive part of advertisements.

This paragraph is set in 11 Point (Small Pica), which is an acceptable size for high-grade books, for art magazines, and for college and society papers. It is adapted to circulars and artistic catalogues, and for the descriptive matter in large advertisements. It will fit into any width of line from two inches to even six inches.

This paragraph is set in 12 Point (Pica), which is decidedly a good size to use for the best grade of books, for those of more than ordinary size, and for high-art publications. It is admirably adapted to descriptive matter in large advertisements, and to all work which does not need to be condensed. It is too large

to fit into a newspaper column and adapts itself readily to any column or page width not less than three inches, nor more than eight inches.

This paragraph is set in 14 Point (English), which is a very appropriate size for descriptive matter in handbills, and may be used to advantage in large advertisements. Few books are set in type larger than this, and even this size seldom appears, comparatively few books being set in type larger than 12 Point. This size, however, is appropriate for books for children.

The larger sizes of type are never used for reading matter, except in advertisements, and it is not necessary to present them here.

The unabridged specimen book of type contains exceeding fifty thousand different faces and sizes. Type faces, semitechnically speaking, are divided into three great classifications:

First, Roman type, which is used exclusively for the reading matter in newspapers, periodicals, and books, except in the very few which are published, edited, or written by typographical cranks,

who have not sense enough to realize that the reading matter is to be read, and, therefore, must be set to be read.

Roman or body type is of two principal kinds: First, what is known as "Old Style," which has a face with the lines in each letter of practically the same width and with no shading. The face is light and thin, compared with the so-called Modern Roman.

Old Style type appears in most books, and in many periodicals, but seldom is seen in the newspaper. The thinness of its lines makes it less durable than the Modern face. Old Style type should never be used where figures appear frequently, because Old Style figures are not distinct, the lower line of the "9," for example, going below the line of type, and the "9," therefore, looking like an "o" if the tail of it becomes damaged or is indistinctly printed.

The face of Modern Roman is similar to that of Old Style Roman, except that the lines of each letter are not of the same width and some of them are shaded. It is used almost universally by newspapers, for it is, untechnically speaking, a "hard-

ier " face and will stand more wear. It is no more legible than is Old Style, but as it is as easy to read, some publishers prefer it and use it for book work.

Modern Roman figures are distinct and no part of them falls below the regular type line.

Old Style Roman is, as a rule, less compact than is the Modern face; that is to say, from five to twenty per cent. more words may appear within a given space if set in Modern, than could be used in the same space if set in an Old Style face.

Besides Old Style and Modern Roman faces, there are a number of faces resembling them, and yet having a slightly different appearance. Many of them are as readable, but some of them tire or confuse the eye.

They are given arbitrary names, like Century, Clearface, Scotch Roman, etc.

An italic or sloping face accompanies every size and style of Roman type.

Secondly: Full Face type may be likened to Roman type of heavier face, resembling Roman in general style, but made with heavier lines. The different faces bear arbitrary names, like DeVinne,

Howland, Roycroft, Plymouth, etc., including hundreds of styles of Gothic.

A Gothic face is geometrical, practically all of the lines being of the same width. It has been called a block letter. It is very distinct, and is much used for newspaper headings.

The majority of display faces are made in three styles: one being known, say, as DeVinne, the accompanying faces being called DeVinne Condensed and DeVinne Expanded or Extended. The condensed face is similar to the regular face, but more condensed from right to left, and the expanded face has a greater length from right to left.

Thirdly: Ornamental type. There are thousands of ornamental faces, most of which are known by arbitrary names, the Old English Text being included. They never appear in newspapers, except occasionally in the advertising, and should not be permitted in books. They are used for commercial printing, for invitations, and for many other purposes. They are unfitted for reading matter.

Practically all type, including Roman body

type, is made in series, running from 5½ or 6 Point to even 72 Point, but comparatively few faces are cast in more than six or eight sizes.

The use of type in series gives a greater artistic appearance to the work, as the different sizes harmonize.

The reading matter in the newspapers is set solid, but most book pages are set with spaces between the lines, and are technically known as leaded. Leads are strips of lead of various thicknesses, and are reckoned on a Pica basis. If six leads placed together would give a depth of a Pica type, they are known as "6-to-Pica." So far as I know, no leads are made finer than "10-to-Pica." When the lead is more than "3-to-Pica," it is usually known as a "slug."

The majority of books are leaded with "6-to-Pica" leads, but some of them have greater spaces between the lines.

The number of words contained in a given space is dependent, not only upon the size of that space, but upon the size of the type used, and also upon whether or not it is set solid or leaded. To ascertain the number of words, which will appear in any

given space, the writer should count the words on a printed column or page representing the typography which will be used. He need not count the words in more than a few lines to strike an average.

(See chapter entitled, "Typesetting Machines, — The Linotype and Monotype.")

CHAPTER XXXVII

Typesetting Machines,— The Linotype and Monotype

EVERY large daily newspaper, and many books and pamphlets, are not hand-set, but are set by the linotype, monotype, or typesetting machine.

The linotype, commonly used in newspaper offices, and costing three thousand dollars and upwards, casts a complete line of type. The operator sits before a keyboard resembling that of a typewriter. When he presses a key, a brass matrix drops into a receiver, and, when sufficient matrices have been set, the operator presses a lever, and this line of matrices is automatically cast into a line of letters. The other lines are set and cast in the same way. The matrices are automatically distributed to be set again. A single operator can set four thousand ems per hour of regular reading matter.

This is exceeded, but four thousand is a good average. As the "em" is the largest letter, one thousand "ems" (the technical term used) would require the setting of fifteen hundred or more letters and spaces.

The first-class hand-compositor sets eight hundred ems an hour, and the record speed is about two thousand.

The great newspaper maintains batteries of a dozen linotypes, or two or three times that number. All of the reading matter is set on the linotype, and many of the headings, some linotypes having faces as large as 72 Point, but few of the machines carry those larger than 60 Point.

Many linotypes are made with several magazines, each holding a set of matrices, so that many faces and sizes may be set by the same machine.

Many books are set on the linotype, as the work of this machine is satisfactory if the book is not to be printed upon coated or hard paper.

The lead used in the linotype is melted over again, with only a slight waste.

The monotype is similar, and yet different, from the linotype. The operator sits in front of

a keyboard, and each key when pressed makes an impression on a roll of paper similar to that used for the automatic piano-player. This roll is placed in another machine, which automatically casts and sets single type. The speed of the monotype is about that of the linotype. The monotype is admirably adapted to book work, partly because its work is as easily corrected as is that of hand-set type, while a correction made on the linotype requires the resetting and recasting of an entire line.

Many newspapers are set on the monotype exclusively, and other newspapers employ both the linotype and monotype.

Comparatively few books nowadays are hand-set, either the monotype or linotype being used. Notwithstanding this, the sale of ordinary type is on the increase, neither of these automatic setting machines seeming to interfere with its output.

Most of the country newspapers are printed directly from hand-set type, but the larger ones are set on the linotype or monotype, without the forms being stereotyped.

Several country newspapers use typesetting

machines, which set regular type, and do not cast either single letters or lines.

Nothing in this chapter must be construed as making an unfavorable comparison between either the monotype, the linotype, or hand-set type, for each process has its individual use and advantages; but type is no longer hand-set in the offices of the leading newspapers, and the linotype and monotype are now being used very extensively by book and magazine publishers. Hand-set type, however, maintains its supremacy in quality of result, but machine-set and -made type answers the purpose in many cases.

CHAPTER XXXVIII

The Printing Press

PRESSES used for printing, other than for engraving, are of three kinds: First, the ordinary job press, which is turned either by foot or power, and is used for the printing of cards, circulars, and other small matter. It is fed by hand. Secondly, the cylinder press, usually operated by power, but occasionally by hand. It is used for the printing of books, catalogues, pamphlets, and for newspapers other than those having large circulations. It is hand-fed. Thirdly, the perfecting press. This press is a modern invention, and is used exclusively by large newspapers, and also for the printing of magazines and books, but the majority of books are printed upon the cylinder press, because it will do better work. Type forms are not used in the perfecting press, the matter being stereotyped in

the form of cylinders, which roll against other cylinders, a continuous roll of paper circulating between. The paper is automatically cut just as it leaves the press, and is frequently folded.

The job printing press, which is hand-fed, has a speed from one thousand to two thousand an hour. So far as I know, no hand-feeder can exceed the latter figure, and the average speed is about twelve hundred an hour for ordinary work.

Cylinder presses, which are always hand-fed, have a speed running from a thousand to two thousand an hour, the average speed not exceeding fifteen hundred.

The cylinder press delivers its product on to a table. The work of the job press has to be not only fed into the press, but taken from the press by hand.

The largest perfecting press will print three hundred thousand eight-page papers an hour, and will deliver them counted and folded, but this press is not usually speeded to more than two hundred and fifty thousand an hour.

The average perfecting press turns out about seventy-two thousand twelve-page papers an hour,

delivering them and counting them. Other perfecting presses,— those used for books,— deliver from twenty-five to fifty thousand sheets an hour, printed upon both sides.

The old Franklin press is still used in a few newspaper offices. In construction it resembles the ordinary press used for copying letters in letter books. The type-form is hand inked, and the power is supplied by hand. Two operators can print from three to four hundred papers (one side) per hour.

The majority of country newspapers are printed upon cylinder presses.

CHAPTER XXXIX

The Publishing or Business Department of a Newspaper

ALTHOUGH this book is primarily addressed to those who are, or who intend to be, journalists or newspaper writers, and who are more interested in the reportorial and editorial side of the newspaper than in the business department of it, it is well, I think, to refer at some length to the commercial or business departments of newspaper making.

The newspaper, although it is one of civilization's greatest agents, and, perhaps, may be considered the leading vehicle of progress, cannot exist for the present without much consideration being given to those matters which are responsible for its financial support, unless it be endowed. It is probable, however, that before many years a few, and, perhaps, several newspapers will be

wholly or partially supported by endowment, and will not be obliged to depend upon their incomes. The endowed newspaper, however, still remains a dream of the future. If it should be endowed by one man, it is quite likely that it would not be much of an improvement upon those run under present commercial conditions, because the endower might be as unfair, and as unjournalistic, as are some of the present financial owners, and the result be a paper more biased and less reliable than are those which are under the whip of commercialism. As the newspaper cannot be run without money, and as it cannot obtain the necessary income unless it gives attention to its financial side, it is obvious that the moneyed owner of it will continue to be responsible for its policy and to control its editorial and reportorial departments. However, to the credit of many of our great newspaper men may it be said that the great majority of them are as fair, as broad-minded, and as patriotic as conditions permit, and that many of them are doing what, perhaps, half of the reformers would do, if they exchanged places. Conditions, more than individuals, are at fault.

The reader, as much as the editor, needs reformation. When there are enough readers to support an ideal newspaper there will be found plenty of men to edit it. The illegitimate newspaper is the result of popular demand. So long as the public wants a thing, good or bad, there will be men good or bad enough to supply it.

The modern newspaper is, because it has to be, a commercial enterprise, as much so as the making and selling of clothing or the raising and distribution of grain.

The newspaper obtains its income from two sources: First, from what is received from its circulation. While the money taken in for the papers sold may be considerable, it is probable that there are not more than one or two newspapers in America, or in the world, for that matter, which could live upon what is received from their circulation. The cost of the white paper used by many newspapers is as much as, or more than, what is received from the sale of them. This being the case, the newspaper must obtain from its advertisers money sufficient to pay for its mechanical production, including even part of the

cost of the white paper, and, further, the heavy expense of maintaining editorial writers and reporters, and the cost of telegraphic and other news.

Therefore, thousands of newspapers are unable to be as independent as their editors and owners desire, and are forced to maintain policies, and to run or omit news and other matter, which would not appear or would appear, if it were not necessary to maintain a circulation sufficiently large for the carrying of profitable advertising.

The great newspaper receives thousands of dollars every day from its advertisers. One newspaper, in New York, obtains about twelve hundred dollars per page per day for advertising, and several newspapers receive as much as five hundred or more dollars for the insertion of a single page of advertising in one issue.

Conditions, then, require a business management of the highest order,— the same quality of business-bringing ability as is necessary for the profitable maintenance of other large corporations or business institutions.

The great newspaper is usually owned by a

stock company, the directors of which frame its policy, and, indirectly through the officials appointed, manage every department, especially that of the business.

The principal official is the publisher, who may or may not be a large stockholder, but who frequently owns more than half, or controls more than half, of the stock. He is, by virtue of ownership, in direct command of every department and official, including the editor-in-chief.

If the publisher is not the owner he will receive a salary higher than that paid to any one else connected with the paper, often as much as ten or even twenty-five thousand dollars a year.

Under the publisher are several business departments, each officered by a department head.

The office of business manager is maintained, unless the owner occupies that position himself. The business manager is the executive officer, and is responsible only to the publisher or owner.

Next in importance comes the advertising department, which is under a competent advertising man, who may do some soliciting besides managing the advertising men or solicitors. He is paid

from three to fifteen thousand dollars a year. It is his duty to see that the paper carries a profitable amount of advertising, most of which is obtained by direct solicitation, although the newspaper advertises its advertising as a commodity. Advertising solicitors receive from a thousand to five thousand dollars a year, and probably a few of them draw salaries of ten thousand dollars and upwards annually. Some of these advertising men devote their energy to local advertisers, while others travel all over the country.

A large proportion of the great newspapers obtain their so-called foreign or outside advertising from what are known as special agents,—concerns located in the larger cities, which employ advertising men who solicit advertising for a number of newspapers. These special agents work on salary or commission. If on salary, they receive from a thousand to even five thousand dollars a year from each newspaper on their list.

The publishing or business management of the newspaper requires business ability of the same order as that which makes any other business profitable, but the newspaper manager is likely

to be more proficient, if he has had newspaper experience as well as that of general business; because, while the work is business pure and simple, an intimate knowledge of newspaper conditions is essential to superlative success. This same condition applies to advertising solicitors: first, they must be good salesmen; secondly, they must understand newspaper requirements, for while the soliciting of advertising is not removed from that of ordinary business, it requires, as a rule, a little different caliber of man than it does to sell what are usually considered commodities.

The press and composing rooms of the newspaper are under the direction of the superintendent or foreman, who receives from a thousand to two or three thousand dollars a year. He must be a good executive and possess mechanical ability; but knowledge of business is not necessary.

The circulation department is one of considerable importance, and is under the direction of a head who receives from three to several thousand dollars a year. He is virtually the seller of the newspaper, and must be in close touch with the business, editorial, and reportorial departments.

He, as well as the editors and reporters, keeps his finger upon the public pulse. He occupies, to some extent, a position similar to that of the directing editor.

The newspaper is unlike many other enterprises, because its publication requires the maintenance of manufacturing, business, and editorial departments, each separated from the others, but all working together in profitable harmony.

As a rule, first-class editorial writers and reporters are unfitted to occupy positions in the business department, but occasionally there are found men who are both editorial writers and business managers. These men devote most of their time either to the business management or to the editorial side, because no one man can do two things equally well.

While the editor and reporter need not be familiar with the business side of publishing a newspaper, the publisher or business manager should not be ignorant of editorial writing and news-gathering, although he need not be skilled at either. He should, to some extent, be a composite man, who knows how to sell what is pro-

duced, and understands, to some extent, the process of making the goods which he sells.

The publishing or business management of the smaller papers is similar to that of the larger ones, except that there are fewer men in command and a lesser number of departments maintained; but all periodicals, including newspapers, find it necessary to maintain advertising solicitors, except the weekly newspapers. In many cases the publisher, editor, or owner attends to the business as well as assumes the responsibility for the editorials and news.

CHAPTER XL

No Change in Sight

BY way of introduction to what I am about to write, may I not present a concrete case or example?

A young friend of mine is, perhaps, the most brilliant and efficient reporter connected with the press of a large city. He began at the bottom, his ability has been recognized, and he handles what are known as "leaders" or "first-page" articles. His command of English is remarkable, and he possesses the unusual capacity of being able to present facts in the most charming and readable style. He is not a sensationalist. He has considerable literary ability, and has already written one book of unquestionable merit.

He is an ideal reporter, possessing all of the qualifications necessary for superlative success in this direction. He is connected with a paper

which is extremely profitable, and he is at the head of the reportorial staff. This paper has the largest circulation in its territory, much of which is undoubtedly due to its efficiency in handling important local news.

As this young man is responsible for the best local news appearing in the paper, and for the kind which is most acceptable to its readers, it may be assumed that to him should be given much of the credit for making his newspaper so popular. Yet, with all of this ability, he receives a merely nominal salary, not half what is paid to the efficient broker's clerk or to those connected with the business or editorial departments below those of the manager and head editor.

I am not depreciating the money-making and business-bringing ability of those who manage the newspaper. I am well aware that management has, in many cases, more to do with success than has the work of those who, under the management, produce the material of success-making. So long as commercialism controls most of our enterprises, the man who knows how to handle men and affairs, to play them as he would chess

upon a chessboard, will receive the far greater emolument for his services.

Notwithstanding this condition, it seems to me that the profits are unevenly and unfairly divided.

While I would not suggest that this reporter, or that any other man correspondingly responsible for the success of the newspaper, receive a financial return equal to those who manage it, I greatly deplore present conditions, which may be necessary, and which give so little in money to those without whom the best business management would be worthless.

I do not propose here, or anywhere else, in this book, to discuss capital and labor, notwithstanding the terrible abuses practiced by capital, and the unreasonableness of some labor leaders and of many laboring men. There is fault on both sides; but the sympathy of the nation is, undoubtedly, discriminating in favor of the workmen, whether he uses pen or spade, who does not, as he runs, receive what equity entitles him to.

It may be said, in extenuation, that it is easy to obtain men of the caliber of my friend, the

reporter, and that it is difficult to find first-class business men and managers. As a matter of fact, the market appears to be flooded with efficient managers, as well as with proficient reporters and editors, and others who do the actual work. Comparatively few men cannot be replaced.

It is obvious that the withdrawal of this reporter from his newspaper would not materially effect its circulation, even if a man of half his ability should take his place. It is also as evident that the paper would probably succeed if any one of its managers should resign.

The indispensable man seldom exists, and I am inclined to feel that he never has existed, and never will.

I do not know how to remedy this condition, except by the up-building of public character and integrity, and by instilling into the public mind a better sense of proportion.

The process is a long one, and, therefore, does not appeal to the average reformer, who would change the world into his way of running by the introduction of some one reform or of something which appears to take immediate effect. We are

still in an uncivilized state, notwithstanding our boasted culture, education, and refinement. We have not yet learned to handle human affairs as the progressive physician treats a pimple. He, instead of applying a salve to the surface of the pimple, and thereby driving it back into the system, cleanses the system of pimple-making virus.

I mention this incident that I may be fair with the would-be newspaper writer, and present to him the shadows, as well as the lights of journalism. Unless he possesses unusual business ability, or is extremely proficient in editorial or managerial work, he cannot hope to obtain more than a moderate income, even though what he does is as necessary to the success of the paper as are the qualities possessed and exercised by those at the head. He must accept conditions as they are, and the best he can do is to help the present generation to make it easier for the coming generation to remedy inconsistencies and evils.

I do not propose to analyze those peculiar qualities which go to make commercial success, as compared with those which produce the actual work, without which money could not be made or any

kind of a result be obtained. Some men possess commercial instinct and ability, while others seem to be entirely devoid of them. On the other hand, thousands of our best writers, who produce the printed words which cannot die, appear to have absolutely no grasp upon business affairs, and would starve to death if it were not for their commercial agents, who market their products.

In this age of commercialism, men and things are purchased on the market under an unfair, cruel, and even criminal law, which governs market prices, and the supply and demand.

So long as men like my friend, the reporter, will work at moderate salaries, and so long as other men of ability can be easily obtained to take their places, and so long as custom will reward the manager more than he deserves in comparison, the would-be journalist must expect this handicap and govern himself accordingly.

Commercialism,— and everything we do in the way of money-making is adulterated with it,— holds the trump card in the game of modern life.

Wait! Right will rightly have the right of way, eventually, if not now.

CHAPTER XLI

The Taking of Advice

WHILE much of free advice is worth just what is paid for it,— nothing,— the advice of competent persons should not be despised.

The man who depends upon himself, and who is unwilling to take counsel with others, never gets anywhere, and does not deserve to.

Advice, however, like all other good things, should not be taken without the use of discretion, for much of it is unintentionally biased.

The perfectly balanced person does not exist. All of us, even those who make strenuous effort to render fair judgment, are unconsciously influenced, and our opinion, although conscientiously expressed, may, because of environment and conditions, be altogether one-sided, and frequently may be unsafe.

Therefore, I say, do not accept unqualifiedly the advice of any one person, no matter how expert or competent he may be. Unless others,

equally proficient, agree with him, it is usually unsafe to follow his advice indiscriminately.

The successful journalist, and particularly one who has not passed through all of the hardships of his calling, naturally sees journalism through a rose-colored glass, and is likely to be altogether too optimistic.

On the other hand, one who has met with constant disaster, due to his own fault or to circumstances, is likely to be pessimistic and to condemn emphatically this vocation as a whole.

Notwithstanding this diversity of opinion, and the fact that advice is not infallible, no one should enter journalism, or any other calling, without conversing with those who have both succeeded and failed in it.

The would-be newspaper man should obtain a general prospect of the situation by coming in contact with both classes of journalists,— those who are successes and those who are failures.

From the mass of advice he may obtain, if he be intelligent, a fairly correct insight into what will be likely to occur to him if he enters this calling.

CHAPTER XLII

Technical or Newspaper Terms

THE following condensed dictionary of technical terms, used by newspaper men and printers, may be of benefit to the reader. I have presented only those in common use.

Ad. or Adv.=Advertisement.

Advertising agent.=A jobber in advertising; one who purchases advertising in the newspapers and magazines and sells it to advertisers, his remuneration coming from commissions.

Agate.=5½ Point type. The size of type used for setting the "want" or classified advertisements in daily newspapers, and the standard of advertising space measure. Fourteen lines set solid make the depth of an inch.

Antique.=The face of type much used in advertising, and differing from Roman in that it is a little heavier and has the cross or ending strokes slightly prominent.

Ascending letters. = Letters reaching upwards, as b, d, f, h, k, etc.

Author's corrections. = The corrections or changes made by the author in proofs. If there are many of them, they are usually made at the expense of the author, at from fifty to eighty cents per hour for the time of the compositor. Newspapers do not charge for author's corrections.

Author's proof.=The proof, accompanied by a manuscript, sent to the writer. Proofs with corrections marked upon them and accompanied by the original manuscript may be mailed at the rate of two ounces for a cent.

Bad copy. = Manuscript not easily read, and hard to set.

Bimonthly.=A publication issued every two months.

Biweekly.=A publication issued every two weeks.

Body type.=The face of type used for the reading matter in newspapers, periodicals, and books.

Bold face.=A style of type resembling Roman, with the thicker strokes of the

letter much heavier. It is sometimes called . "Full Face."

Booklet.=A small book or pamphlet; a term usually applied to a pamphlet smaller than a catalogue.

Book paper.=A general term applying to the size and quality of the paper used for a book, the standard size being 25x38 inches. A half-sheet is 25x19 inches. Book paper is, however, made to order in any size required.

Border.=Plain or ornamental lines set around printed matter.

Bourgeois. = 9 Point type. See chapter "About Type."

Brass rules.=Strips of brass of a type height, printing single or double lines or ornamental designs.

Brevier.=8 Point type. See chapter "About Type."

Canon.=44 Point type. See chapter "About Type."

Caps.=Capital letters.

Caption.=The title of an illustration, appearing either below or above it.

Case. = The boxes holding type.

Chase.=The metallic frame holding type while being printed, electrotyped, or stereotyped.

Circulation.=The number of copies of a newspaper or periodical actually sold or distributed.

Clarendon.=A type face resembling ordinary Roman and rounder than Antique. See chapter "About Type."

Clean proof.=Proofs needing few corrections.

Close matter.=Type set close together, with few paragraphs, and with neither break lines nor leads.

Coated paper.=A paper with a very hard and smooth finish, especially adapted to the printing of half-tone engravings.

Composing stick.=The metal contrivance in which type is set.

Composition or composing.= The setting of type in words and arranging them into lines.

Copy. = The printer's term for manuscripts.

Cuts.=The printer's term for engravings and illustrations.

d.=Daily.

Dash.=A line, plain or ornamental, between type matter.

Dead matter. = Set-up type not to be used, but to be distributed.

Descending letters. = Lines running downwards, as p, q, j, etc.

Display.=Words or lines set in large type or separated from surrounding matter by spaces or rules.

Distributing.=Returning type which has been set to its proper place in the case.

Double Great Primer. = 36 Point type. See chapter "About Type."

Double-leaded.=Matter with two leads between the lines.

Double Paragon. = 40 Point type. See chapter "About Type."

Double Small Pica.=22 Point type. See chapter "About Type."

Dummy. = A general layout of any job of printing (catalogue or book), used to give an idea as to how the work will look when finished.

Duodecimo.=Half a sheet of book paper (19x25 inches), folded into 12 leaves, making 24 pages. 18mo., 18 leaves or 36 pages, 24mo., 24 leaves or 48 pages.

e.d.=Every day.

e.i.=Every issue.

Electrotype. = A copper-covered duplicate of type or other matter of type height with a wooden or metallic base.

Em.=The square of a type body, called "em" because the body of an "m" in Roman type is generally square. See chapter "About Type."
e.m.=Every month.
En.=Half of an em.
English.=14 Point type. See chapter "About Type."
e.o.d.=Every other day.
e.o.i.=Every other issue.
e.o.m.=Every other month.
e.o.w.=Every other week.
Even page.=The pages of a book which have the even numbers, 2, 4, 6, 8, etc.
e.w.=Every week.
Fancy letters. = Type faces that are not plain and simple in style.
Fat matter.=Leaded or open matter.
f.f.=Full Face.
Folio.=Half a sheet of book paper, 19x25 inches, folded into two leaves or four pages. Is also applied to the running numbers of pages in a book.
Folioing.=Paging a book.
Follow copy.=When written on copy means that the copy must be followed exactly or as nearly as possible, in every respect.
Footnote.=Matter at the bottom of the page usually set in small type and sometimes preceded by a reference mark corresponding to a similar one in the body of the text.
Form.=A page or series of pages locked up in the chase, ready for the press or stereotyper or electrotyper.
Galley.=A long tray for the holding of live or dead type matter, known as "live galley" and "dead galley."
Galley proofs.=First proofs; proofs of type which have not been made up into pages or arranged in more than one column.
Full face.=Roman type with heavy lines; sometimes called Bold Face.
Great Primer.=18 Point type. See chapter "About Type."
Gothic. = A perfectly plain type face without shading and with all or most of the lines of the same thickness. Gothic is known as Gothic, Gothic Condensed, Gothic Extended, and Lining Gothic, etc., the latter having a very thin face. Some faces of Gothic are known by arbitrary names. See chapter "About Type."
Half sheet.=A half sheet of standard book paper is 19x25 inches.
Half-tones.=Engravings. See chapter "The Art Department."
Imposing. = Arranging set type for the press. It should not be confused with "composing," which refers to the setting of type.
Imprint.=The publisher's or printer's name appended to a book or job.
Indention.=The space to the left at the beginning of a paragraph.
Inset or Insert. = Page or pages inserted between the regular folded pages of a book or newspaper.
Job printing.=A term applied to every class of commercial printing except that of newspapers, catalogues, and books.
Justifying. = Making both ends of the type lines even by proper spacing.
l.c.=Lower case.
Leaded matter. = Type with leads between the lines.
Leaders. = Dots or hyphens placed at intervals; usually used in indexes.
Leads.=Strips of metal of various thicknesses for spacing between type lines. The thickness is generally reckoned on a Pica basis as 6-to-Pica, etc. Six 6-to-Pica leads have the

width of one Pica line, and 36 will make an inch. Thicker leads are usually called slugs.

Lean matter.=Type set close together and solid.

Lean type.=Type with a very thin face.

Letter press.=Printing from movable type or electrotypes; a term used to distinguish regular printing from steel and copper engraving and lithography.

Live copy.=Manuscript ready to be set.

Long Primer.=10 Point type. See chapter "About Type."

Lower case.=Small letters.

m.=Monthly.

Matrix.=The mold of a type or of anything else to be cast.

Matter. = Type which has been set is designated as "live matter," "standing matter," or "dead matter"; also refers to manuscripts in general.

Minion.=7 Point type. See chapter "About Type."

Modern Roman.=A style of Roman face heavier than that of Old Style Roman. See chapter "About Type."

Ms.=Manuscript.

Nonpareil.=6 Point type. See chapter "About Type."

n.r.=Next to reading matter.

Octavo.=Half a sheet of book paper folded into 8 leaves or 16 pages.

Odd pages.=The pages of a book or newspaper given the odd numbers, 3, 5, 7, etc.

Old Style Roman.=A face of type generally rounder and more open than modern Roman.

Open matter. = Type matter with many paragraphs and leaded.

Paragon.=20 Point type. See chapter "About Type."

"Patent insides" or "outsides."=See chapter about "Coöperative Newspapers."

Photo-engravings.=See chapter "The Art Department."

Pl.=Mixed-up type.

Pica. = 12 Point type. See chapter "About Type."

Plates. = Electrotypes or stereotypes; also refers to engravings.

Point system. = The new method of measuring type, based on 72 points to an inch. The point system takes the place of the old style names like Brevier, Pica, etc.

Presswork.=Printing upon a printing press.

q.=Quarterly.

Quad or Quadrat.=A space placed between words set in type.

Quarto.=A half sheet of book paper folded into 4 leaves or 8 pages.

Reading matter. = That part of the manuscript or type matter containing the substance of the work and distinct from headlines and display matter.

Reprint or reprint copy.= Matter already set and printed.

Revised or revised proof.= Proofs after corrections have been made upon them.

Roman type. = The ordinary type face used for reading matter.

Run in.=A term used when it is desirable to have matter which has been paragraphed set without paragraphs.

Running head.=The name of the title or of a book or chapter placed at the top of each page.

Side heads.=Words in heavier or larger type than the body matter, set at the left of the page or column.

Signature.=A letter or figure placed on each of the sheets of a book or pamphlet, as a guide in arranging or folding them; also a printed sheet so marked.

Slug.=A thick lead.
s.m.=Semimonthly.
Small caps (s.c.).=Small capital letters.
Small Pica (11 Point type).=See chapter "About Type."
Solid.=Unleaded type.
Spaces.=Pieces of lead, but not of type height, and not as wide as an "n," placed between words.
Standing matter. = Set up type to be printed from or which has been printed from and is held to be printed from again.
Stereotypes. = Duplicates of type matter cast into a solid body of lead.
Stet.=Signifies, when written opposite an erroneous correction, that no attention is to be paid to such correction.
Stick. = Composing stick in which type is set, or equal measure of type.
s.w.=Semiweekly.
Table work.=The setting of figures and tables of matter.
Size and calender.=Refers to the finish of ordinary book paper and to a quality between news paper and coated paper.
S. & C.=Size and calender.
t.c.=Top of column.
t.f.=Till forbidden.
Token.=500 sheets printed on one side, or 250 sheets printed on both sides. Press work is usually charged by the token.
tr.=Transpose.
Upper case.—Capital letters.
w=Weekly.
Wrong font. = The wrong style or face of letter.
w.f.=Wrong font.
2 t.a.w., 3 t.a.w., etc.=Meaning two times a week, or three times a week, etc.

——0——

A single line drawn beneath words signifies that they are to be set in italics; two lines, for small capitals; and three lines for capitals.

O.—A circle drawn around numerals and figures, in some offices, signifies that the figures are to be spelled out in letters.

CHAPTER XLIII

Proof-Reading

ALL newspapers, except those published in the small towns, employ one or more proof-readers, each of whom has an assistant who is known as a copy-holder.

The proof-reader, and his copy-holder, alternate the reading of the proof and the manuscript, but the proof-reader alone makes the corrections.

Many proof-readers have enjoyed liberal educations, and probably half of the most responsible ones are college graduates. A collegiate education, however, is not essential, provided one has a large command of English and is thoroughly proficient in punctuation, spelling, and construction.

The first-class proof-reader, however, is more than a mere English scholar. He possesses that peculiar ability of locating errors of fact, as well as those of spelling and punctuation.

It has been said that there does not exist a book, magazine, or newspaper free from error. A

friend of mine, one of the editors of a great dictionary, told me that this unabridged volume contained as many errors as there were pages,—mistakes in spelling, punctuation, definition, or construction.

The proof-reader's duty, then, is not only to correct the errors in spelling, punctuation, and grammar, but he should be able to locate inconsistencies and misstatements, which he does not correct but queries, writing a question mark in the margin opposite them.

Efficient proof-readers are paid from fifteen to eighteen dollars a week, a few receiving higher salaries if they do technical or difficult work.

Every newspaper man and writer should understand the fundamentals of proof-reading, that he may be able properly to mark his proofs, although many newspaper writers seldom see proofs of their work.

I present practically all of the proof marks or signs used in newspaper and printing offices. These vary slightly in different offices, but any printer or compositor will readily understand the meaning of the characters given here.

I will not go. — Caps (Capitals.) — I WILL not go.

William /lack. — B (Capital.) — William Black.

Boston, Mass. — S. Caps (Small Capitals.) — BOSTON, Mass.

Boston Tribune. — Ital (Italics.) — Boston *Tribune.*

Chicago *Express.* — Rom. (Roman type.) — Chicago Express.

Go in to the hall. — ⊂ (Close up.) — Go into the hall.

Trains stop here. — + (Change bad letter.) — Trains stop here.

Hundreds of dogs. Thousands of cats. — ¶ (Paragraph it.) — Hundreds of dogs.
Thousands of cats.

A great fair. l. c A great fair.

(Lower case.)

"He called him honorable!" V V "He called him 'honorable'!"

(single quotations)

Timothy Titcomb J. G. Holland. (/) Timothy Titcomb (J. G. Holland)

(Parentheses.)

Wendell Phillips *Orations.* : / Wendell Phillips: *Orations.*

(colon.)

Stones grow animals live. ; / Stones grow; animals live.

(Semi-colon.)

Fie, my lord a soldier? ! / Fie, my lord! a soldier?

(Exclamation.)

'Twas Cæsar. æ 'Twas Cæsar.

(Diphthong.)

I tol~~p~~ you so. ☽ I told you so.

(Turn letter 'round.)

Tell me your ~~own~~ name. ☽ Tell me your name.

(Take out.)

Go to bed. your Go to your bed.

(Insert it.)

Where ishe ? # Where is he?

(Put in space.)

Come with me quickly. less # Come with me quickly.

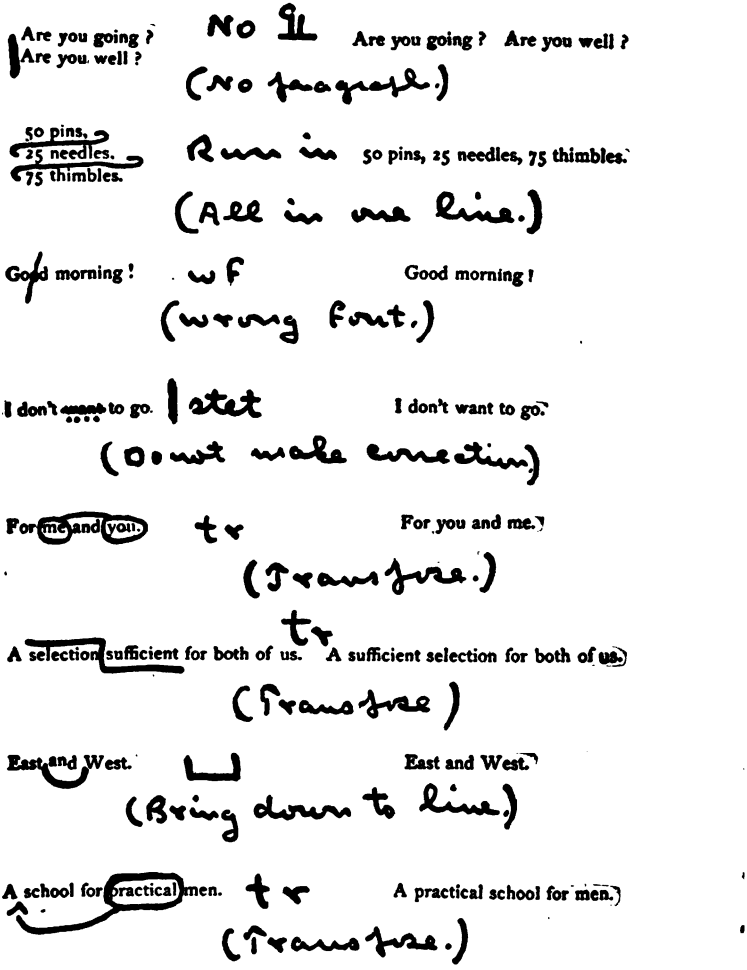
(Reduce space.)

Go/ Go/ Go. |—1—| Go — Go — Go.

(one em dash.)

Fish/ Fish/ Fish. |—2—| Fish —— Fish —— Fish.

(Two em dash.)


Are you going ?
Are you well ?
No ¶
Are you going ? Are you well ?
(No paragraph.)
50 pins,
25 needles,
75 thimbles.
Run in
50 pins, 25 needles, 75 thimbles.
(All in one line.)
Good morning !
wf
Good morning !
(wrong font.)
I don't want to go.
stet
I don't want to go.
(Do not make correction)
For me and you.
tr
For you and me.
(Transpose.)
A selection sufficient for both of us.
tr
A sufficient selection for both of us.
(Transpose)
East and West.
East and West.
(Bring down to line.)
A school for practical men.
tr
A practical school for men.
(Transpose.)

I love you/ Do you love me/ ⊙/?/ I love you. Do you love me?

(Period and Interrogation)

Some pens paper and ink. ,/,/ Some pens, paper, and ink.

(Commas.)

Druggists sundries. ⋁ Druggists' sundries.

(Apostrophe.)

Hall's Romeo. ⋁ ⋁ Hall's "Romeo."

(Quotations.)

A well wisher. =/ A well-wisher.

(Hyphen.)

I will go.
He will go.
They will go.

line

(Straighten ends of lines.)

I will go.
He will go.
They will go.

Take Notice. Index ☞Take Notice.

(Index fist.)

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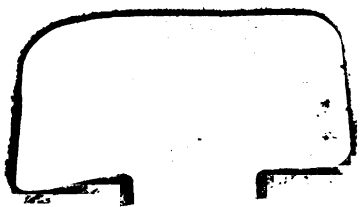
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